REGENERATION! Classic Master villainy exposed – in 1981's **THE KEEPER OF TRAKEN!**

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

MICHELLE GOMEZ

"We're literally one and the same. It works, this pairing. It really shouldn't work – but it does!"

JOHN SIMM

"The Master is the ultimate narcissist. He actually fancies himself!"

EXCLUSIVE INTERVIEWS

The TWO MASTERS!

Two versions of the Doctor's deadliest enemy team up together! We uncover the secrets of the utterly devastating season finale: **THE DOCTOR FALLS**!

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August 2017
Panini magazines

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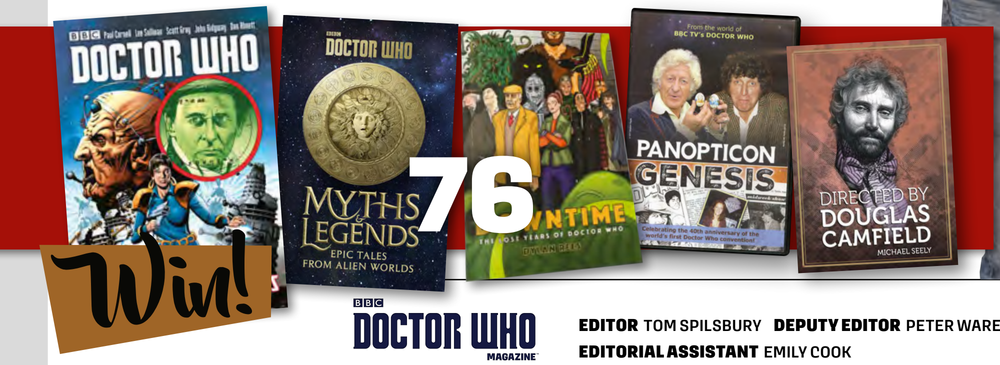

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“Michelle and John play it very comedically – because I think the Master is too competitive.”

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LETTER FROM The Editor

Well, here we are again, almost at the end of another series of *Doctor Who* – and what a series it's been! Now, there's a possibility, I'm told, that you might be reading this knowing the identity of the Thirteenth Doctor. Which would be rather exciting! (If there hasn't been any announcement yet, don't blame me. I'm stuck in another time-zone from you, and I don't actually know anything.)

But still. *Thirteenth* Doctor! There were only eight of them when I first started on this magazine. I do sometimes wonder what the fans of the pre-announcement world of 2003 would make of all this, if we could somehow go back and tell them of everything that was to come. That *Doctor Who* would return to TV, and become a massive worldwide hit, running for year after year after year, just like it did the first time round. Along the way, the series would bring back not only the likes of the Daleks, the Cybermen, the Sontarans and the Ice Warriors, but also the Macra, the Movellans, the Sisterhood of Karn and Alpha Centauri! Sarah Jane and K9 would also return and get their own TV series. Which, in turn, would see guest appearances from the Brigadier and Jo Grant. There'd be *another* spin-off show set in Coal Hill School. Paul McGann would return as the Eighth Doctor, before regenerating into John Hurt! Amazing actors like Derek Jacobi, John Simm and Michelle Gomez would take on the role of the Master – and in 2017, the last of those two would team up together, with the *Tenth Planet* Cybermen!

What would those fans say? (Well, apart from, “Gee, thanks a bunch for spoiling it all for me.”) The real question is, what could possibly top all of that?! Well, keep watching. I have a funny feeling that the best is yet to come...

Tom

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PRODUCTION NOTES

STEVEN MOFFAT tells us what happened the day he sent in his final script for *Doctor Who*...

The Last Time Round

I've delivered! I've delivered the last *Doctor Who* script I'll ever write! Only counting solo-written ones, and ignoring credited and uncredited rewrites and minisodes, that's 42 in total, I think. Good number, 42. The Douglas Adams number. Back in the day I wrote 43 episodes of *Press Gang*, but they were shorter, so I suppose that means I've written more *Doctor Who* than I've written anything else. Who cares about this? Me, that's who. Nobody else in the whole world gives a damn about those numbers (not even Tom Spilsbury, and numbers are his favourite thing), but what are you going to do about it – fire me?

Oh, but it's such a simple thing to say, that I delivered a script – so as it's my last go, let's unpack that a little.

A few weeks ago I was slaving over my first draft. That's the big one, the first draft. Don't let anyone tell you that the first draft is just a discussion document or a Work In Progress – it's not 'just' anything. It's your honest, heartfelt, flailing attempt at perfection. You're aiming for the top of the mountain. You're going to miss, of course, but you've got to try or it means nothing. Whoever got out of bed who didn't have hope?

Something else: the first draft *isn't* the first draft – it's just the first draft you let anyone read. No idea how many before that. How many times you write each scene, in fact. The first draft is just where it starts for everyone else.

I finished, I pressed SEND and because it was a warm evening, I went out to sit in the garden. I made it halfway to my chair in confidence. Then I started worrying about just how bad that script might be...

The next day, after a production meeting, I sat in the Soho sunshine, on a bench with Brian Minchin, and because time was pressing, he gave me a few notes. Delicate and kind, of course. I listened, and didn't agree, but I promised to have a look.

And when I read it again, oh, I didn't like it all. Argh, the pain. The parts I worked hardest on seemed scrappy and disjointed. The few sections I'd rushed a bit were the only ones I liked at all. And of course all Brian's notes were entirely correct. "Not up to scratch," I sighed to my wife that evening. I went back in from the garden, sat down at my computer, and started the second draft.

Ah, the second draft. It sounds so simple, doesn't it? What it means is this: I wrote it all over again. That's what you do. You start from the beginning, you remember what the point of the story was, you fight your way back to what you were trying to say in the first place, and you start climbing back up the mountain. Hopefully the right mountain this time. Oh, and you add more jokes. Always add more jokes. No sane person every objected to laughing. If you're the only person not laughing at the joke, good news – you *are* the joke!

I slashed and burned and rearranged. Yeah, that third word really lets that sentence down, doesn't it? That wouldn't make a *Game of Thrones* – they slash, they burn, they move things around a bit. But hey, I'm a writer, I'm not supposed to be exciting.

This time I pressed SEND and made it all the way to my garden chair, before the stomach-clenching dread and the certainty that I'd get fired. "They can't fire you this time, dear," said my wife, without looking up.

"Did I say that out loud?" I asked.

"You don't need to," she said.

This time everyone seemed happy. Rachel Talalay, who had been happy the first time, was even happier now.

Nick Lambon, our script editor (whose brain is so clever his hair stands vertical in the updraft) said he'd had a few logical problems with the first draft, said they'd all been solved. But he had some new ones. His hair remained vertical. Mine remained curly, like it was all being sucked back down by the vacuum below.

A day passed, as days do, and everyone remained happy. I considered being happy myself, but I'm from Scotland where happy is worse than naked. Speaking of Scottish, Peter Capaldi emailed. He was mostly happy (that's Glasgow for ecstatic) but had a couple of thoughts. I read the email on my phone, held discreetly under a restaurant table as I was out for dinner with friends – they'd never have suspected a thing if I hadn't shouted, "I've got an email from Doctor Who!!"

I agreed with the first of his points immediately, but wasn't sure about the second. Peter is always clever, though, so I promised to give it a go.

The next day I sat down to my third draft. And I mean third draft. Because you can't just fiddle about with a couple of scenes, you have to start from the beginning again. You need to know the new stuff *fits*. So you start at the foot of the mountain and climb it all over again, making sure all the hand-holds still work. Everything must still link together, the new stuff must look like it was always there – like it's *necessary*. And you know what? Peter's first point worked perfectly well, but his second – a subtle realignment of the Doctor's attitude in the final scenes – was bang on the money. The ending was suddenly *so* much better. Doctor Who is *always* right.

Then, of course, the readthrough – my very last one. It went well, most of the jokes got laughs, and everyone seemed happy and/or vertically haired. I noticed there was a missing beat towards the end of the story, and we all worried there was a plot-fudge in the middle (no, *really??*) so I went straight home, worrying about what to do.

I wrote my fourth draft the next day. Thoroughly enjoyed it. Changed more than I expected to, but it all felt sound and clear and strong. I added a joke for luck. And there it was at long, aching last – the shooting script.

Pressing SEND! Good luck studio!

We're a week into shooting now. I had a chat with Peter on the set, and we came up with a new take on a moment, which I'll try to make work later today. I have a few other ideas, and possibly a tiny extra scene, but by the time you read this, the script should be done. Well, till we tear it apart in the cutting room, and make a whole new show!

So that's how it was, the last time round. That's how it always was, back then, in those lovely days that still make me still smile as I nod to sleep in my garden chair; those dear, dead, distant days when I used to write *Doctor Who*.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Countdown to the Thirteenth Doctor

Sneak peek! The final days of the Twelfth Doctor have begun...

Recording has now begun on the 2017 *Doctor Who* Christmas Special, which is set to be a landmark episode: it will be the last to star Peter Capaldi as the Doctor, as well as being the last to be overseen by executive producers Steven Moffat and Brian Minchin.

The shoot, which got underway on Monday 12 June (including the regeneration scene, already broadcast as part of Episode 11, *World Enough and Time*), will continue until mid-July. Rachel Talalay, whose previous credits include the stories *Dark Water/Death in Heaven* (2014), *Heaven Sent* and *Hell Bent* (2015) and this year's *World Enough and Time/The Doctor Falls*, is the director of the episode, which is also due to see the introduction of the Thirteenth Doctor, and will likely be transmitted on Christmas Day.

Although casting had not been officially confirmed for the Special at the time of going to press, announcements are expected to be made after transmission of the season finale, *The Doctor Falls*, which airs on Saturday 1 July – so keep your eyes peeled!

Meanwhile, Chris Chibnall has recently been talking about taking on the *Doctor Who* job, as he prepares to become the show's new executive producer for the 2018 series, alongside Matt Strevens. Speaking to Mark Lawson for the Royal Television Society's *Television* members magazine, Chris admitted that he took a long time to decide to take the job: "I finally said yes because I love the show to my bones. I resisted it for a very long time, and [the BBC] really had to woo me. But, in the end, I had ideas about what I wanted to do with it. When I went to them and said, 'This is what I would do,' I actually expected them to say, 'Ooh, let's talk about that,' but they said, 'Great!'"

He also teased: "What the BBC was after was risk and boldness," adding, "The amazing thing about *Doctor Who* is that you can go anywhere and do anything... within budget."

The full interview can be read on the Royal Television Society's website at *tinyurl.com/ChibnallRTS*

Doctor Who materialises in China!

BBC Worldwide has announced a Memorandum of Understanding (MOU) with leading Chinese media company Shanghai Media Group Pictures (SMGP) that is set to see expansion of the *Doctor Who* brand in China.

Every episode of *Doctor Who* since 2005 – plus the spin-off shows *Torchwood* and *Class* – will be available on popular TV channels and on-demand platforms throughout the country.

The arrangement with SMGP covers not only the ten series (plus the various Specials) that have already been produced since 2005, but also incoming showrunner Chris Chibnall's first series – on air in 2018 – as well as first refusal on a further four series, should they be commissioned by BBC One in due course. Although this announcement doesn't guarantee that these series will be made, it does indicate an air of optimism about the long-term future of the show, as it approaches its 60th anniversary in 2023.

"This marks the start of a longer and even more fruitful partnership with SMGP," said Jaclyn-Lee Joe, Chief Marketing Officer of BBC Worldwide. "*Doctor Who* already has a substantial fan base in China. Now, Chinese fans will be able to access the entire catalogue of *Doctor Who* [from 2005] and its spin-offs thanks to this agreement. The MOU is an affirmation of both parties' commitment to build the *Doctor Who* brand and grow its fan base in China."

"China is going through a time of tremendous growth and rapid market development. Everyone here is curious about popular cultures around the world. At the same time, they want to share their Chinese culture and values," said Chen Sijie, General Manager of SMGP. "*Doctor Who*, with its long television history and iconic place in popular culture, is a great representative of British pop culture. We hope that this partnership with BBC Worldwide will enable both parties, as well as Chinese and British fans to share and exchange ideas and learnings to grow the universe of *Doctor Who* in China."

POLICE PUBLIC CALL BOX

LAST EXPERIENCE

■ There is a final summer of events planned at the *Doctor Who* Experience in Cardiff before its closure on 9 September, including 'Monster Events' and Location Tours, and a special Cosplay Celebration. For more details and for tickets visit *doctorwhoexperience.com*

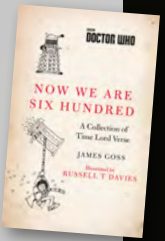
BBC STORE CLOSES

■ BBC Worldwide has announced that the BBC Store website and apps will be closing on 1 November 2017. The BBC Store was launched in the UK in November 2015 to give users the ability to buy and download programmes from the extensive BBC archive, including episodes of *Doctor Who* and *Torchwood*.

Users who have purchased items from the site have been offered a full refund, and will be able to download and watch their programmes until they claim their money back, or until the site closes in November.

TIMELY POETRY

■ BBC Books is to publish a collection of Time Lord verse called *Doctor Who: Now We Are Six Hundred*. The book is written by James Goss and features illustrations by *Doctor Who* writer and former showrunner Russell T Davies.


DOCTOR WHO
NOW WE ARE SIX HUNDRED
A Collection of Time Lord Verse
JAMES GOSS
Illustrated by RUSSELL T DAVIES

Described as 'a gentle and humorous riff on the classic *Now We Are Six*', this collection of whimsical poems will be published on 14 September, priced £9.99.

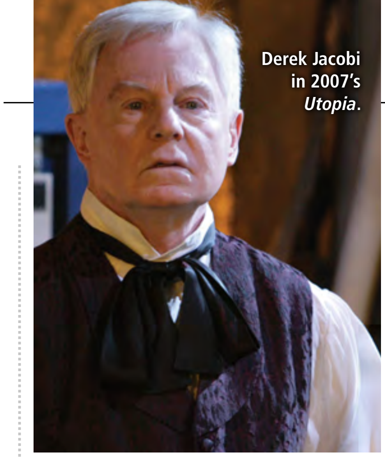
ABOUT 2007

■ *About Time 8: The Unauthorized Guide to Doctor Who (Series 3)* by Tat Wood and Dorothy Ail is the next volume in the range of unofficial *Doctor Who* guides from Mad Norwegian Press. The new book covers the 2007 series of *Doctor Who*, Christmas Special *Voyage of the Damned* and the animated story *The Infinite Quest*. See *madnorwegian.com* for more details.

BRIGADIER TRIVIA

■ Candy Jar Books has announced the release of *The Lethbridge-Stewart Quiz Book*. Compiled by Mark Jones, the book collects trivia from 50 years of the Brigadier's on-screen life, and includes questions about the Target novels, Big Finish and BBC audio stories, comic strips and the *Lethbridge-Stewart* novels. *The Lethbridge-Stewart Quiz Book* is available from *candyjarbooks.co.uk* priced £8.99.

Derek Jacobi's Master returns



Derek Jacobi in 2007's *Utopia*.

Following his brief but memorable performance as the Master in 2007's *Utopia*, acclaimed actor Sir Derek Jacobi is reprising the role in a new CD box set of four full-cast audio adventures from Big Finish Productions.

"I didn't expect to come back to it all these years later," says Sir Derek, "but I was thrilled to be remembered. The plots in all these episodes have been very good indeed; very interesting, very dramatic, and beautifully written. The whole process has been a delight."

"His incarnation is very much the 'Hannibal Lecter' of Time Lords – intelligent, charming, but thoroughly ruthless – we had a lot of fun in studio bringing 'the War Master' back to life," explains producer and director Scott Handcock. "It's been a gift of a project, and we can't wait for listeners to hear it."

Doctor Who: The War Master Volume One follows the exploits of the Doctor's arch-enemy during the course of the Time War. The four hour-long episodes are: *Beneath the Viscoid* by Nicholas Briggs, *The Good Master* by Janine H Jones, *The Sky Man* by James Goss and *The Heavenly Paradigm* by Guy Adams.

The cast includes Jacqueline King, Mark Elstob, Deirdre Mullins, Rachel Atkins, Jonny Green and Nerys Hughes, while Nicholas Briggs also reprises his role as the voice of the Daleks.

The War Master Volume One is available for preorder now from *bigfinish.com* as a CD box set (£23) and download (£20).

Class writer moves on

Patrick Ness, creator of the *Doctor Who* spin-off series *Class*, has cast doubt over the future of the series, revealing that even if the show returns, he will no longer be involved.

Writing on Twitter on 4 June, Ness stated: 'I decided a while back that, with unbelievable regret, I won't be writing any more *Class*, even if a Season 2 moves ahead.'

Had Ness carried on with *Class*, he revealed that he would have written scripts involving a 'Weeping Angel civil war', a 'Weeping Angel planet', 'Quill's dangerous son' and 'Charlie and Matteusz shirtless wood chopping'.

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Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

CURRY TASTER

■ The first trailer for *Paddington 2* was released on 30 May, featuring **Peter Capaldi** as mean bus conductor Reginald Curry. The film has its theatrical release on 10 November (*tinyurl.com/CapPad2Teaser*).

BILL AND BILLIE

■ On 6 June **Pearl Mackie** was at the *Glamour* Awards at London's Berkeley Square Gardens, where **Billie Piper** collected the Theatre Actress award for *Yerma* (*tinyurl.com/BillieGlamour*). Pearl also attended the Royal Academy Summer Exhibition preview party on 7 June and The Old Vic's *Woyzeck* on 25 May. She appeared as a guest on ITV's *This Morning* on 18 May (*tinyurl.com/MorningMackie*) and *Saturday Kitchen Live* on 27 May.

Pearl on *This Morning*.

RAG 'N' BONE MATT

■ **Matt Lucas** will appear in BBC Two's *Vic and Bob's Big Night Out* Special later this year. He tweeted: 'Filming with them for the first time in eight years. Was magical. Always is. PS yes I'm Rag'n'Bone Man.'

MASTER'S TRAUMA

■ Further to **DWM** 506, recording commenced in June on **Mike Bartlett**'s three-part fast-paced thriller for ITV, *Trauma*, which stars **John Simm**. **Frank Cottrell-Boyce** opened the Imperial War Museum's Peace History Conference: 'Protest, Power & Change' on 10 June, with a talk entitled 'The Complaint of Peace'.

DALEK DECADES

■ **David Warner**, **Jacqueline Pearce** and **Simon Greenhall** feature on *Decades*, a double concept album about the fragility of time, memory and personal history. It's co-written and co-produced by Dalek Operator **Nicholas Pegg** in collaboration with singer/songwriter David Palfreyman, and released by Diteli Records on 14 July (*decadesthealbum.com*).

DAVID PALFREYMAN · NICHOLAS PEGG
DECADES

MATT REMAPPED

■ **Matt Smith** commences shooting a biopic of the controversial photographer Robert Mapplethorpe in July. After completing Season Two of royal drama *The Crown*, in which he plays Prince Philip, Matt was interviewed by **James Corden** for Netflix's FYSee Emmy campaign event in Los Angeles on 24 May, where he discussed his *Crown* role (*tinyurl.com/MattCrown*).

ALOHA AMY!

■ **Karen Gillan** received the 2017 Maui Film Festival Rising Star Award in Hawaii on 24 June, at the outdoors moonlit Celestial Cinema. Karen also travelled to Singapore, where on 5 June she presented prizes to Prince Harry's team at the Sentebale Polo Cup.

ART LP

■ **Arthur Darvill**, who completes his run as Isaac in *Hir* at London's Bush Theatre on 22 July (*tinyurl.com/ArtHIR*), will perform from his new album *What Will Be* at Walthamstow's Hightide Festival on 8 October (tickets via *tinyurl.com/ArtTide*).

MOFFAT'S FUTURE

■ **Steven Moffat**'s post-*Doctor Who* plans include possibly writing a play, reworking a previously BBC greenlit script and an eventual new project with **Mark Gatiss**, which Mark describes as, "something juicy!" Steven's Radio 4 *Front Row* interview was broadcast on 6 June (*tinyurl.com/FrontMoff*). Gatiss, who promoted *Empress of Mars* on *The One Show* on 7 June, has recorded *Shadows: The Val Lewton Story* for *The Secret History of Hollywood* podcast (*tinyurl.com/GatissVal*). On 18 May, **Russell T Davies** talked to students at Leicester's De Montfort University.

THE LIMPING DOCTOR

■ **David Tennant** is to play 'the Limping Man', who kidnaps an amnesiac woman, in a feature film of the play *Fuddy Meers*. David recently completed his run of the play *Don Juan in Soho*, which was seen by **John Barrowman** (1 June) and **Matt Smith** (7 June). David also promoted his role as Buck Douglas in the *Fireman Sam* movie on *Good Morning Britain* on 13 June (*tinyurl.com/BuckDavid*).

ECCLESTON'S LEFTOVERS

■ **Christopher Eccleston**'s virtuoso solo performance as Matt Jamieson in HBO's *The Leftovers* episode *It's a Matt, Matt, Matt, Matt World* was broadcast on 14 May. As part of Dementia Awareness Week, Chris opened the Salford Institute for Dementia Hub on 17 May.

FREEMA NONSENSE

■ Netflix has cancelled *Sense8*, the sci-fi drama featuring **Freema Agyeman** and **Sylvester McCoy**. Freema tweeted: 'I am deeply proud and overjoyed to have been part of one of the most brave and beautiful pieces of art in history.' Sylvester plays **Sophie Aldred**'s father Nigel in the two-part season finale of the comedy audio *Strangeness in Space*. **Catherine Tate** is the voice of the NSPCC's animated Share Aware online campaign Safety Advice from a 10-Year-Old (*tinyurl.com/TateAware*).

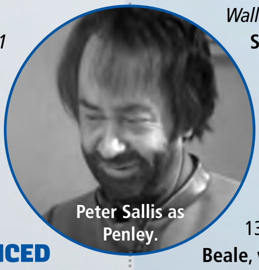
GLAMOUR
GLAMOU

Billie Piper, suitably glamorous at the *Glamour* Awards.

©DAVID FISHER/REX/SHUTTERSTOCK

LOOSE BARROWMAN

■ **John Barrowman** promoted *Nephilim* on *The One Show* on 29 May, had book signings at Foyles and Waterstones, and clocked up his 20th *Loose Women* appearance on 26 May (*tinyurl.com/BarrowLoose20-1* and *tinyurl.com/BarrowLoose20-2*). John posted a farewell Facebook message to his *Arrow* fans on 24 May (*tinyurl.com/BarrowArrow*).



Peter Sallis as Penley.

A LEELA IS ANNOUNCED

■ **Louise Jameson**, who reprises Miss Marple for a further tour of *A Murder is Announced* from 3 July to 11 November (*tinyurl.com/LeelaMurder*), directs *The Appeal of Silence* (formerly *Ebeneezer and Me*) for August's Arundel Festival.

QUICKIES

■ **Peter Purves**, who presents the parade of the Dogs of the Decade at Suffolk Dog Day on 30 July, paid tribute to his friend and *Blue Peter* colleague John Noakes after John's death on 28 May. **David Suchet** discussed his role in *Knock Knock* on *Lorraine* on 2 May (*tinyurl.com/KnockSuchet*) and *Good Morning Britain* on 29 May. Former *Doctor Who* script editor **Simon Winstone** has been appointed Head of Drama – Wales.

OBITUARY

■ *Last of the Summer Wine* and *Wallace & Gromit*'s **Peter Sallis**, who played Elric Penley in 1967 serial *The Ice Warriors*, died on 2 June aged 96. **Eric Pringle**, writer of 1984's *The Awakening* and its 1985 novelisation, died on 13 April aged 82. **Richard Beale**, who played Bat Masterson in 1966's *The Gunfighters* and the Minister of Ecology in 1973's *The Green Death*, as well as providing the Refusian voice in 1966's *The Ark* and Broadcast and Propaganda voices for 1967's *The Macra Terror*, died on 27 March aged 96.

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Public IMAGE

COMPILED BY **TOM SPILSBURY**

How has the latest series been faring in the TV ratings war? We have all the stats...

The Doctor surreptitiously tries to switch over all the Monks' TV screens from *Britain's Got Talent*.

Doctor Who battles the summer heat!

***Doctor Who* versus the sunshine! It's become a familiar battle over the years, although it's actually the first time in seven years that the show has aired continuously throughout the months of May and June. Could the Doctor's ratings remain healthy during the period when TV ratings across the board tend to collapse, as potential viewers are tempted away from staying indoors on warm Saturday evenings? Well...**

The fifth episode of the season, *Oxygen*, aired on Saturday 13 May – the same night as *The Eurovision Song Contest*. After seven days of catch-up viewers had been accounted for, the *Doctor Who* episode had a consolidated BARB rating of **5.27 million** – which on the face of it was a bit disappointing, if only because it marked the lowest seven-day rating the show had achieved since it was revived in 2005. That said, it was still easily enough to beat its direct competition, ITV's *Take Me Out* (3.32 million), and was enough to finish as the 26th most-watched programme of the week. On the night itself, only *Eurovision* (6.89 million) and ITV's *Britain's Got Talent* (10.70 million) performed better than the Doctor.

Things perked up the next week, as *Extremis* earned a rating of **5.53 million**. Again, *Doctor Who* easily beat ITV's *Take Me Out* (3.48 million), while *Britain's Got Talent* was the only show which could better the Doctor's rating on Saturday night (11.22 million). This time, *Doctor Who* finished at Number 20 on the weekly TV chart, although only seven individual programmes finished higher – with multiple editions of *Coronation Street*, *EastEnders*, *Emmerdale* and three-part BBC One drama *Three Girls* taking up several positions in the upper reaches. Although it fell short of the ratings for ITV's *Little Boy Blue* (7.78 million) and BBC One's *Inspector George Gently* (5.62 million), *Extremis* was one of the top-rated dramas of the week, ahead of BBC One's new *EastEnders* spin-off, *Kat & Alfie: Redwater* (5.12 million), and ITV's Sunday night pairing of *Grantchester* (5.09 million) and *The Durrells* (5.01 million).

Things improved again for the next week's episode, *The Pyramid at the End of the World*, which saw viewing figures rise to **5.79 million** – the Doctor's best rating for five weeks. This was a very encouraging result considering the fact that the bulk of the episode was forced into a head-to-head battle with *Britain's Got Talent* (10.62 million), due to the BBC's scheduling of the FA Cup Final between Arsenal and Chelsea, which averaged 7.50 million and pushed the Doctor into the later-than-usual start time of 7:50pm. The first ten minutes of *Pyramid* faced the Doctor's regular competition, ITV's *Take Me Out*, which averaged just 2.82 million. For the second week in a row, *Doctor Who* made it into the Top 20 of the weekly TV chart, this time finishing at Number 14. Pleasingly, this is the highest chart position for *Doctor Who* since *The Pilot* – and if you exclude Christmas Specials and season-openers, it's the best 'regular episode' performance since *Death in Heaven* charted in 14th place back in 2014. *The Pyramid at the End of the World* was also the most-watched non-soap drama of the week, ahead of ITV's *Grantchester* (5.31 million) and *The Durrells* (5.14 million), and BBC One's *Holby City* (4.44 million) and *Kat & Alfie: Redwater* (3.47 million).

The Lie of the Land aired on Saturday 3 June, unexpectedly putting it directly up against the Grand Final of *Britain's Got Talent*, which in a late change to the schedule was brought forward by 24 hours, so as to avoid a clash with the hastily arranged *One Love Manchester Concert*, airing on BBC One the following night. Unfortunately for *Doctor Who*, the episode was also competing with coverage of the UEFA Champions League Final between Juventus and Real Madrid on BT Sport 2, which drew a sizeable 2.5 million viewers during the match itself. The result of being up against such fierce competition sadly saw *Doctor Who* falling to its lowest rating since *Survival* in 1989. Even after seven days of catch-up viewers had been included, *The Lie of the Land*'s rating was **4.82 million**, while the *Britain's Got Talent* finale scored 9.92 million. Looking on the bright side, the talent contest was the only programme that managed to do better than *The Lie of the Land* across the whole day, as the Doctor beat *Casualty* (4.61 million), *The Keith and Paddy Picture Show* (3.54 million), a repeat of the 1981 blockbuster movie *Raiders of the Lost Ark* (2.98 million) and *Take Me Out* (which dropped to 2.03 million).

Overall, *The Lie of the Land* fell to 30th place on the weekly TV chart, although this was partly down to the fact that there were no fewer than ten extra editions of *Britain's Got Talent* shown across the week, in addition to its usual Saturday airing. Discounting multiple editions of the same show, *Doctor Who* was actually the seventh most-watched individual programme of the week – astonishingly making it one of only 11 to attract more than four million viewers. This, in itself, has to stand as a strong indicator of how low general television viewing figures have fallen at the moment. For a note of comparison, when the three episodes of *Survival* drew similar figures of 5.0 million, 4.8 million and 5.0 million in November and December 1989, they charted at Numbers 89, 96 and 91 respectively.

So, what does the overall picture look like? Well, there's no beating around the bush; *Doctor Who* has suffered another noticeable ratings drop since the last series, with three of these four figures below the show's previous twenty-first-century low-point (the 5.61 million set by 2015's *Sleep No More*, and equalled by *Thin Ice* just a few weeks ago). Indeed, between 2005 and 2014, no episode had achieved a consolidated rating of under six million viewers, but this year only *The Pilot* has bettered that in 'seven-day' figures.

All of that said, some encouragement can be found with the '28-day' figures. These days, compared to even just a few years ago (never mind 1989!), viewers are far more likely to watch their favourite shows many weeks after broadcast. For obvious reasons, we're still waiting on 28-day figures for later episodes, but so far *The Pilot* has climbed to **7.24 million** (from its seven-day number of 6.68 million), *Smile* has increased to **6.45 million** (from 5.98 million), *Thin Ice* has gone up to **5.87 million** (from 5.61 million), *Knock Knock* has moved on to **6.20 million** (from 5.73 million) and *Oxygen* has grown to **5.85 million** (from 5.27 million). So although the seven-day ratings are averaging around 0.4 million less than the last series, the gap is narrowed ever-so slightly when you compare the 28-day numbers with their equivalents from 2015...

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Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

Can you believe it? The latest series is almost over! But before *The Doctor Falls*, let's look back at some of his recent adventures, and find out what you thought of *Extremis, The Pyramid at the End of the World, The Lie of the Land* and *Empress of Mars*...

Star Letter

Alpha Centauri's last appearance until *Empress of Mars* – 43 years ago in *The Monster of Peladon*!

WELCOME BACK, ALPHA CENTAURI!

■ **TIM HARRIS** (51) OXFORD

As the Doctor sent out a distress message towards the end of *Empress of Mars*, anticipation grew that something special was about to happen and as a life-time viewer I was thinking, "Please let it be you-know-who that responds..." And it blooming well was! Alpha Centauri you absolute beauty, welcome back after all these years. It was good to see and hear Alpha back, voiced by the original legendary voice actor Ysanne Churchman too. Fantastic!

This was the moment of the series for me and placed this episode into a very special warm place in my heart. It was a moment that casual viewers would have taken with a pinch of instantly forgotten salt but for us long-term fans it was a glorious golden moment in *Who* history which I'll take to my retirement home.

Tim wins a copy of *Emperor of the Daleks*, the latest volume of collected Seventh Doctor comics from Panini, priced £14.99.

BBC
DOCTOR WHO
EMPEROR OF THE DALEKS

DOCTOR WHO EXTREME

■ **PAUL BOWLER** EMAIL

Although in retrospect *Extremis* was actually just an elaborate set-up for the episodes that followed, there was still a wealth of exciting developments to enjoy in this story, with terrific performances from Peter Capaldi, Pearl Mackie and Matt Lucas, as the new TARDIS team faced their greatest challenge so far.

The Monks were great monsters, and very menacing. Steven Moffat's script for *Extremis* was audaciously epic in scope and scale, presenting just as many questions as it did answers, and director Daniel Nettheim offset the striking visuals with a darkly atmospheric edge – especially during the library scenes. *Extremis* was a great episode and it set everything up for the next stage in this intriguing saga!

■ **ROWAN WOOD** (14) EMAIL

Wow. Just wow. After I first saw *Extremis*, I just sat there, thinking about what I had just seen. The Monks! The *Veritas*! Virtual reality! Nardole's secret badassery! To be honest, though, I was a bit disappointed when it was revealed that Missy was inside the Vault (I had hoped for a twist that no-one saw coming). But overall the episode was fantastic, among my favourites of the series so far!

■ **MARK HOLDING** EMAIL

I had high expectations for *Extremis* and there were some great elements. It was certainly intriguing, and the Monks were scary. But ultimately I'm left baffled by the sense and logic of their scheme. I mean, they've managed to recreate in the tiniest detail a bang-up-to-date version of everyone and everything on Earth. Their recreated VR characters show that they even know the Doctor is blind, the email address of his sonic glasses, what the inside of the TARDIS looks like, the promise Nardole made *etc.* So why do such all-knowing, all-seeing god-like creatures need to act like the Kraals from *The Android Invasion*?! They don't need a virtual world to learn about Earth – they already know everything about everything!

■ **HUW TURBERVILL** LONDON

I enjoyed *Extremis*. However, it's a family show, which I watch with my children. The first 40 minutes explored various ways you could kill yourself after reading a book. The US president, sprawled in a chair, with a bottle of pills spread out over the carpet; guns; explosives under tables... I know it was virtual reality, but the concept of people escaping their existence was all very real. Like the cremation theme in 2014's *Dark Water*, for me writer Steven Moffat overstepped the mark.

■ **TOM ROWNTREE** EMAIL

Extremis contained some very interesting ideas, but I do feel like they were all thrown at us without any real structure. If the episode were split into two it may have been a bit more easy to comprehend; the constant changes of location and atmosphere were somewhat jarring. The episode seemed like a bit of a stumble in a series that has so far been fantastic.

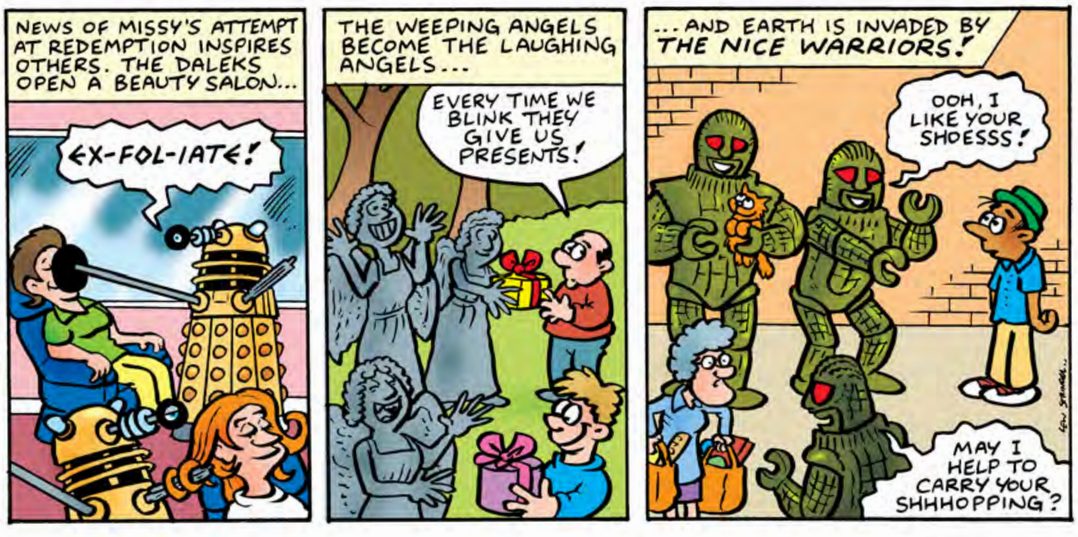
■ **HEATHER WILSON** EMAIL

The reveal of who was in the Vault was underwhelming. For it to be Missy was too obvious. Also, I was surprised Missy didn't ask about Clara during the flashback scene. The last time she saw the Doctor was on Skaro, with Clara, when he was extremely angry with her for almost killing his companion. Did Missy get a memory block too?

■ **JENNIFER SHELDEN** LEICESTER

It's great to have Missy back. I'm still not sure if I wouldn't like her to turn out to be the Master's secret twin

THE Daft DIMENSION BY LEW STRINGER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sister. But that aside, she is a great character and Michelle Gomez lights up the screen each time she appears.

■ **CHARLOTTE MANN** EMAIL
From the beginning of *Extremis*, the stakes were much higher – no more light-hearted adventures, but rather a sense of desperation and a hark back to the past. The return of Missy (even in flashbacks) made this episode feel more consistent with the rest of the Capaldi era. This was very welcome, after the first five episodes of the series, which often felt a little too much like a reboot, or dumbed-down *Doctor Who*. But in *Extremis*, we're reminded of the events that have shaped the current Doctor and led him to where he is.

PYRAMID POWER?

■ **JACQUELINE RICKARD** EMAIL
There have been many stand-out characters in this series, but none shone brighter than Erica, a role brought warmly to life by the talented Rachel Denning. I loved her so much!

She and the Twelfth Doctor got on so fabulously, making a terrific team as they raced against the Doomsday Clock to nip the apocalypse in the bud. Erica was fleshed out pretty well, and I enjoyed the bit where she talked about wanting to be a bus driver when she was a kid. Such a down-to-earth character!

■ **ROSS HASTINGS** EMAIL
We had the pyramid from 2011's *The Wedding of River Song*; the Monks acting and sounding like the Silence; the Doctor locked in where something nasty is about to vent. The plane from *Death in Heaven*. The army guys from 2015's *The Zygon Invasion/Inversion*. Much of the 2017 series feels uncomfortably familiar so far, despite the supposed 'reboot'.

■ **LOUIS LE GALL** (20) SOUTHAMPTON
Shout-out to Brian from *My Parents Are Aliens* (actor Tony Gardner) on nearly killing everyone with bacteria. Never trusted those parents...

■ **JACOB LOCKETT** EMAIL
Boasting such an ominous and ambitious title as *The Pyramid at the End of the World*, I expected nothing but great things from this episode. Verdict: it met all my expectations! It was so refreshing that the invading aliens of the piece weren't the main threat of the story. The danger that had the potential to bring about the apocalypse turned out to be something as simple as bacteria, which is quite scary in its own right because it's a real-world hazard with truly global implications. All it takes is a few simple mistakes in a lab, like in this episode, and our planet becomes as lifeless as the one our heroes glimpsed when they grasped those glowing threads in the Monk's pyramid.

The Monks decide to chalk it all up to experience.

MORE MONK-Y BUSINESS

■ **BENJAMIN WINDIBANK** NOTTINGHAM
The Lie of the Land was thoroughly enjoyable! The *Nineteen Eighty-Four*-like feel was exquisite. I only wish that the story was called *Twenty-Seventeen* instead of *The Lie of the Land*.

■ **JACK SNELLING** ASHFORD
The Lie of the Land was a phenomenal story! Well, of course – it featured the Monks and was written by Toby Whithouse, so it was hardly unexpected that it was brilliant. I loved all of the elements. It was like a science-fiction twist on *Sherlock* and had everything that made *Doctor Who*, *Doctor Who*.

■ **EVELYN** EMAIL
The fake regeneration in *The Lie of the Land* was unnecessary – as was Bill shooting the Doctor, considering she sacrificed the planet to save him in the previous episode. The Doctor laughing at Bill – and everyone else in the room laughing at her too – was uncomfortable to sit through. Not one of the best episodes, unfortunately. Here's hoping the next one is better.

■ **PAUL BOWLER** EMAIL
As well introducing a great new race of monsters, the Monk trilogy has brought an intriguing change of pace to the 2017 series, and skilfully dispelled any kind of mid-season lull. Peter, Pearl and Matt all gave exceptionally powerful central performances which made *The Lie of the Land* extremely compelling viewing. Michelle Gomez was also brilliant as Missy. Toby Whithouse's intricately crafted script, together with the strong direction from Wayne Yip, ensured *The Lie of the Land* presented an extremely challenging adventure for the Doctor and his companions, and an exceptional finale to this thrilling mid-season trilogy!

■ **MIKE LUCHKA** EMAIL
Watching *The Lie of the Land*, I couldn't help but wonder how the companions of yesteryear would have responded to the Monks' schemes...

Surely the arrival of the Monks would have raised the eyebrows of Jo Jones, Sarah Jane Smith, Captain Jack and the Torchwood team, Martha Jones and Mickey Smith, or even Wilfred Mott? Wouldn't they have reacted with suspicion after everything they've experienced, and taken a stand? I often wonder how the lives of those who travelled with the Doctor continue once he has left, and how they respond when the Earth is threatened. Do they just assume the Doctor is already on it? How would they react? The Monks have got me thinking. I just hope these thoughts are real and not imagined...!

■ **ANDREW HSIEH** (20) EMAIL
I love how the Monk Trilogy centred on themes of totalitarianism – a reflection of the modern world. I also enjoyed all the subtle references to Trump, which were full of laughs – from Bill calling the President 'orange', to the brief glimpse of the man himself inside the Monks' pyramid... and the mention of 'Fake News Central' by the Doctor! ►

WHO TUBE

This month's pick of *Who*-related videos

■ Michelle Gomez guesses the missing words in YouTube comments to see if you've said nice things about Missy. Go to: **tinyurl.com/MichelleComments**

■ Christel Dee is joined by Michelle Gomez and script editor Nick Lambon on *The Fan Show*, to discuss *Extremis*. Go to: **tinyurl.com/MissyFanShow**

■ A fan-made trailer which looks fondly back at the life and times of the Twelfth Doctor – and prepares for his final end. Go to: **tinyurl.com/ByeDoc12**

■ The latest piece of magic from Babelcolour looks at the actors who *almost* played the Doctor in the 1960s... Go to: **tinyurl.com/AlmostDocs60s**

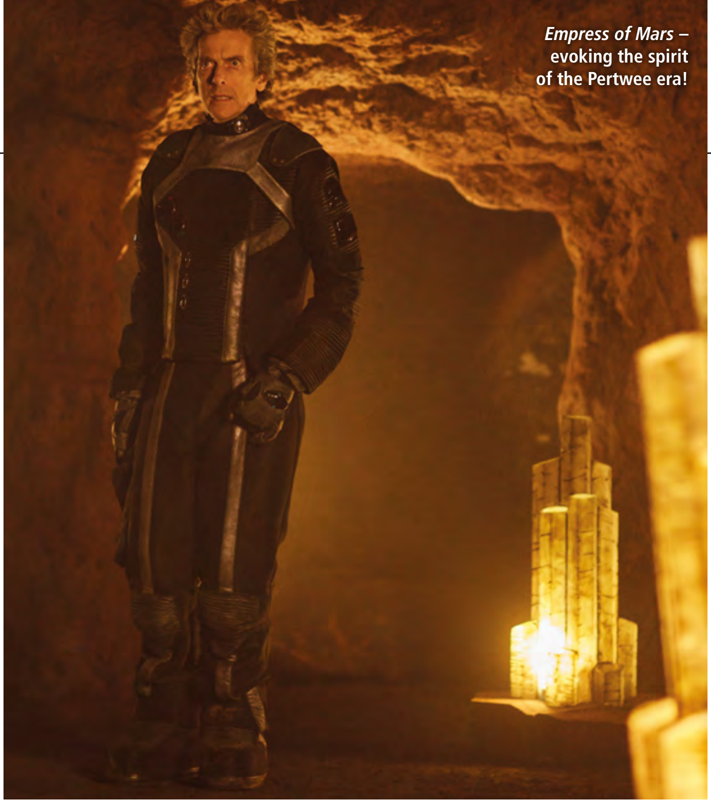
■ Behind the scenes of the first Dr Who movie, courtesy of the Peter Cushing Appreciation Society's Facebook page! Go to: **tinyurl.com/CushingMovie**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter!

@StatusAzure After watching *Extremis* I am now questioning reality. Actually, I do that regularly. Still, great episode.
@Lebonah I never imagined I'd be so tense with an episode (*Pyramid*) and then burst into laughing because the Doctor said my name: "Erika!"
@RosalindBull *The Lie of the Land*'s ending seemed too easy. Bill continues to be fantastic. The story as a parable, that love defeats evil, is timely.
@JRRowsell *Empress of Mars* was great, loved Alpha Centauri. Want to know if the Victorians settle on Peladon. Sequel please.


Empress of Mars – evoking the spirit of the Pertwee era!

◄ ■ **JACQUELINE RICKARD** EMAIL
Who do you think was the scariest and most untrustworthy character in *The Lie of the Land*? Some would say Missy, but I think that the Doctor really earns that title. Brandishing a devilishly evil grin in the teaser, tricking and manipulating Miss Potts, giving the mother and father of all hair-raising cackles when the prison ship slammed into that dock – this man was bang out of order! Given Missy's slow moral transformation in this series, are she and the Doctor trading places…?

ICE QUEEN

■ **PHIL JOHNSON** LIVERPOOL
Empress of Mars – now that's more like it! It's a difficult task to make a standalone story work in the 45-minute format but here we get a deeper insight to the home world and workings of the Ice Warriors, a new brilliant Ice Queen character, and a human story at the heart of the Victorian soldiers escapades. We also had the wonderful Alpha Centauri returning, voiced once more by Ysanne Churchman – at the age of 92! Thank you for this excellent and visually impressive adventure and prequel to 1972's *The Curse of Peledon*.

■ **MARIANNE JEAUNEAU** FRANCE
At first, I wasn't expecting much from *Empress of Mars* because I'm not a big fan of the Ice Warriors (sorry!). But I was extremely surprised by the outcome and ended up really enjoying this story! It felt like watching a proper old-style story with the characters stuck in caves with dangerous foes and the bossy soldier stupidly locking the Doctor and his companion away. A proper *Doctor Who* adventure!

■ **PAUL GREGORY** SALFORD
I was amused by the way the Ice Warriors dispatched the soldiers, and was pleased that their post-zap compacted form is never actually named in the episode. Clearly the Ice Queen turns people to Ice Cubes!

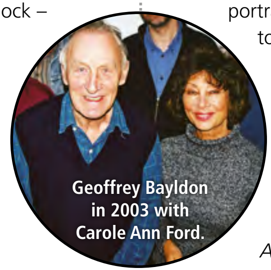
■ **ANDREW CURNOW** EMAIL
The Doctor in a spacesuit; British soldiers; noble Ice Warriors; trying (and, for once, succeeding!) in brokering a peace between humans and reptiles; the Master; and even dear old Alpha Centauri! It's like Mark Gatiss has somehow condensed the Pertwee era into a single episode!

REMEMBERING GEOFFREY

■ **CHRIS STOBART** NORTHAMPTON
The brief mention of Geoffrey Bayldon in the obituary section of **DWM** 513 fails to do the man justice. Let's not forget that in addition to being considered to play the Doctor on TV twice, the actor did get to play an alternative First Doctor for Big Finish's *Doctor Who Unbound* series. It was *Auld Mortality*, featuring Bayldon's portrayal, that was chosen to launch the range in May 2003 and first saw Carole Ann Ford return to the role of Susan. Its success and acclaim was such that it merited a sequel in the four-part adventure *A Storm of Angels* two years later.

Without Geoffrey Bayldon this range, which welcomed later guest-stars David Warner, Derek Jacobi, Jacqueline King and Michael Jayston, might not have got off the ground.

Here's to a man who gave us considerably more than just Catweazle and Organon.


Geoffrey Bayldon in 2003 with Carole Ann Ford.

ANIMATING THE MACRA?

■ **DR GEORGE SIK** EMAIL
Thanks for the tremendous *Fact of Fiction* in **DWM** 513, examining the lost 1967 Second Doctor adventure *The Macra Terror*. The research was impeccable and the tone spot on. Having had *The Power of the Daleks* animated surely this tops the list for a similar reconstruction – to be watched while eating a round of crab sandwiches, naturally…

A HELL OF A DOCTOR

■ **OWEN CHAPMAN** EMAIL
In my mind Peter Capaldi has provided us with the best version of the Doctor. Last May I decided to undertake the journey of watching every episode from 1963 right up to present day. All the actors are perfect, but I find there is so much depth that Capaldi brings to the role. Every move, every action is calculated. There's such range. I had the pleasure of meeting Peter last month – and all the stories were true, in that he was the most pleasant, kind, and funny individual. I'm sad that he's leaving *Doctor Who* this year, but at the same time so happy with what he has done for the show. Personally, I think that's a hell of a Doctor.

That's all for now – keep writing! DWM

◄◄ On this month…

10 YEARS AGO

In June 2007, **DWM** spoke exclusively with Sir Derek Jacobi and John Simm…

THE RETURN OF THE MASTER!

■ Back in June 2007, fans were relishing the final episodes of David Tennant's second series as the Doctor, which saw the unexpected return of the Master – played by two different actors! In an interview conducted by Benjamin Cook, John Simm told **DWM** how he got the part of the Doctor's nemesis: "Julie Gardner [executive producer] was trying to find something for me to do [in *Doctor Who*]. She kept sort of saying, 'What about this?' And I kept saying, 'Look, I'm not being painted blue!' And then Julie and Russell [T Davies, showrunner] came down to Manchester when I was filming *Life on Mars*, met me in a bar after a night shoot, and said, 'What about the Master?' As soon as they said that, I was like, 'You're kidding? Oh yeah!' I got really excited about it, but I just had to sit on the news. I wanted to tell people, 'I'M GOING TO BE THE MASTER!!!' But it's a secret, isn't it? Hmft." Indeed, it was a well-kept secret until 2007's *Utopia*.

Meanwhile, Derek Jacobi said he was happy to be regenerating into John Simm – "a marvellous up-and-coming young actor, which is great" – but added: "I'm hoping that the Master will get tired of being young, and want to come back as an old man again, so he'll morph back into being me! Yes, that would be good…"

Ten years on, both actors are returning as the Master as John Simm joins Michelle Gomez's Missy for the multi-Master 2017 series finale and Derek Jacobi returns to Big Finish in its new *War Master* series of audio stories…

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AND, ER, McFLY!

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WARNING: Spoilers!

The Doctor Falls

Writer Steven Moffat and director Rachel Talalay dissect *World Enough and Time*, and look ahead to *The Doctor Falls*...

PREVIEW BY **BENJAMIN COOK**

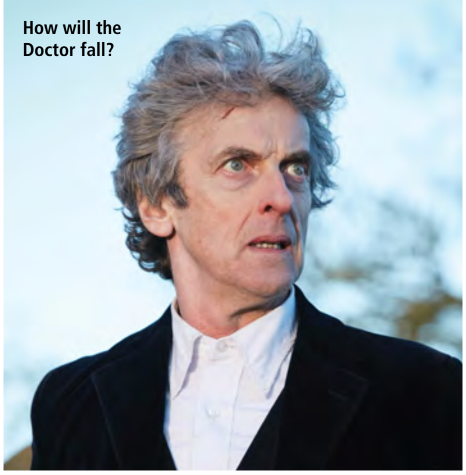
Previously on *Doctor Who*...

Bill Potts got shot. Doctor Who ate Monster Munch, then panicked and did some Venusian aikido. Nardole took a selfie. The lamp-headed, bag-faced Mondasian Cybermen from William Hartnell's swansong serial, 1966's *The Tenth Planet*, returned. Slowly, and then all at once. "I'd call it a genesis. Specifically, the genesis of the Cybermen." The Master is back, too. Not that one. The *other* one. Teaming up with *that* one. Are you following? "Or would it help you focus if I extracted some of your vital organs and made a lovely soup?" We knew the rehabilitation of Missy seemed too good to be true. Unless –?

You *have* seen *World Enough and Time*, haven't you? (If not – hello, ordinary person! You should probably stop reading now.) The episode aired on 24 June, and I know, I know, you're still reeling. Take a moment. Deep breath. Let's talk through what went down. From the dazzling highs of Floor Zero, to the shadowy depths of Floor 1,056...

> **"I realised that, by the time Episodes 11 and 12 go out, we might even know who the new Doctor is!"** STEVEN MOFFAT, WRITER

First off, the cold open. *That* cold open. A *very* cold open. So fresh. The pre-titles scene was recorded on Monday 12 June, *less than two weeks* before the episode aired. In fact, as this issue goes to press, no-one at **DWM** has seen that opening scene. From our perspective, it hasn't even been shot yet. Our to-print deadlines dictate that you, readers, know more about it than we do right now. So, was it thrilling? Was Twitter abuzz? Did you wet yourselves in excitement? (An involuntary Operation Exodus?) Also, what's it like in the future? Are there hover cars? Did Alpha Centauri headline Glastonbury? Is Kris Marshall our Prime Minster? Please, can someone fill us in?!


How will the Doctor fall?

"The cold open," says showrunner Steven Moffat, who wrote *World Enough and Time*, as well as this week's feature-length *The Doctor Falls*, "is the Doctor, mortally wounded, staggering out of the TARDIS into the snow and starting to regenerate. I was looking at how our calendar worked, and I realised that, by the time Episodes 11 and 12 go out, we'd be nearing the day that we shoot the regeneration – we might even know who the new Doctor is! – so if we can exploit that for all it's worth, two episodes early, then let's do it. It gets people very excited. It gets *me* excited."

Is it *really* the regeneration, then? Or another fake one, *à la The Lie of the Land*?

"What you're seeing *is* the beginning of the process," Steven confirms. "But it's delayed by – well, by Christmas [the as-yet-untitled, forthcoming Christmas Special, also written by Steven], which is all about the Doctor's final, rather reluctant capitulation to having to change."

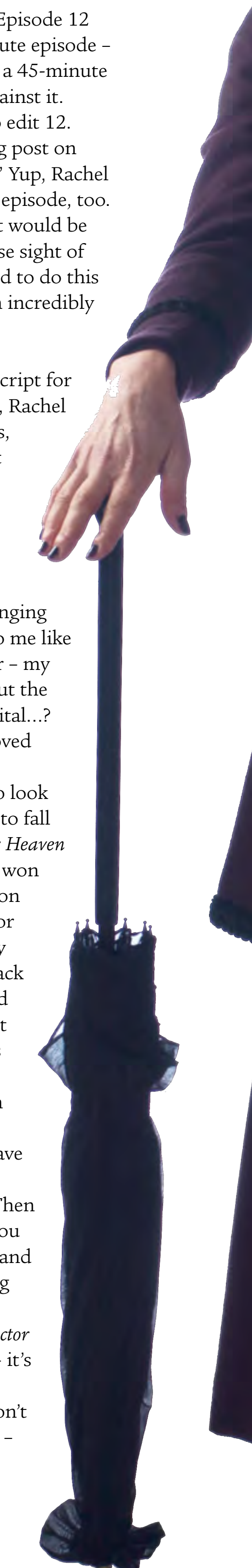
"Shooting a cold opening less than two weeks before it's transmitted *is* kind of scary," confesses Rachel Talalay, who has directed the final two episodes of each of Peter Capaldi's three series: 2014's *Dark Water* and *Death in Heaven*, 2015's *Heaven Sent* and *Hell Bent*, and now *World Enough and Time* and *The Doctor Falls*. "And there are visual effects in it, so – argh! It's going to be tight. I've been waking up in cold sweats. Episode 1 [*The Pilot*] was shot so long ago. I mean, they had ten months of post-production. I had, like, six weeks for Episode 11. Murray Gold composed the entire episode – and it is a musically edged episode, to get the textures of the scary – and he had *a week* between seeing it and doing the orchestral recording! Incredible. But he managed it. Beautiful music.

"In terms of colours and textures, Episode 12 is all over the map. Also, it's a 60-minute episode – a third more material to complete on a 45-minute schedule and budget. We are so up against it. I could easily use three more weeks to edit 12. But we're getting there. And I'm doing post on 11 and 12 while prepping Christmas." Yup, Rachel is directing the Twelfth Doctor's final episode, too. "But we never want it to be easy. That would be boring," she chuckles. "And I never lose sight of how fortunate I am to have been asked to do this finale *and* Christmas. I mean, what an incredibly lucky director I am."

When she first read the script for *World Enough and Time*, Rachel had some *big* questions, particularly about that mighty Mondas ship: "What do you do with a 400-mile-long spaceship? You know, how do you represent that kind of scale? And they're these two different worlds, the top of the ship and the bottom. That's a really challenging idea. But there were things that felt to me like they were written to – what I consider – my strengths. I mean, what do *I* know? But the sort of creepy, horror feel of the hospital...? I was told to make that very eerie. I loved doing that.

"I wanted the bottom of the ship to look scary and beautiful, but I didn't want to fall back on the lighting plans I'd used for *Heaven Sent*," says Rachel, of the episode that won Favourite Story in **DWM**'s 2015 Season Survey (Rachel picked up the award for Best Director), "which were incredibly successful, and it *is* tempting to fall back on what's worked before, but I wanted to take a different approach. You don't want to repeat yourself. Also, I always feel challenged by the fans, who have such respect for *Heaven Sent*. How can you ever replicate that?"

Well, *World Enough and Time* sure gave it a shot. "It's a very claustrophobic episode," says Steven, "which I love. Then it feels like a burst of fresh air when you go up to the farmland in Episode 12, and you see the sky, and you see the rolling fields. You're ready for that by then. Otherwise you can end up putting *Doctor Who* into smaller and smaller rooms – it's very, unfortunately, easy to do – as he gets trapped by some monster. You don't want it to be all indoors. And scenery –



proper, real scenery – adds huge production value, for the price of a drone."

Welcome to Floor 507, then – the largest of the solar farms. It's nice here. Countryside. Meadows. Forests. And this is where the Twelfth Doctor will make his last stand. But what a way to go. Battling the Cybermen (and why not? It's what finished off the First Doctor, all those years ago), without hope. Without witness. Without reward.

"I always worried, in *Death in Heaven*, that we had this army of Cybermen, and then they take off into the air, and there's never a battle," says Rachel, "so I was really thrilled, in *The Doctor Falls*, that we get to actually have them fight. They *do* battle. My approach was, you know, 'Bring it on! Let's blow up as many things as we can!'

"I like, if I can, to do a few epic, moving shots where a lot of things are happening, rather than hundreds of action cuts, so we did one really big Steadicam shot with Peter, where he battled through the forest. It was important to me – and to Peter – that we got that all as one, even though we cut it up in the edit. The adrenaline that happens as you run, and things grab you, and all these explosions go off around you – the excitement! – just adds so much. It gives a visceral sense to it, and Peter really felt that. It is like being on a battlefield. The first time he went through, *tons* of dirt rained down on him. He came out the other end, with dirt all over him, and you should have seen the grin on his face! He said, 'Yup, this is action-hero stuff.' But Steven's script is, of course, incredibly, ridiculously clever, in a good way, and it does also have the calm before the storm. I love creating *that* tension as well."

"An epic battle, even if you've got all the budget in the world – and, let's be clear, we don't – has to focus in on those tiny moments," says Steven. "Those tiny losses. Those tiny victories. Otherwise it's just not a story. Embedding the intimate in the epic is what *Doctor Who* is really, really good at – or expressing the epic through the intimate. The tiny emotional consequences of this vast battle. We all sort of know that the best bits in war movies are just before the battle and just after it. Those are the bits that stay with you forever; the final hours before the assault, and the consequences."

You've met the ex? As teased in the closing moments of *World Enough and Time*, this two-parter is *Doctor Who*'s first multi-Master adventure for TV. In *The Doctor Falls*, we get to enjoy *much* more of the two of them together – Doctor Who's new best friend, *and* his former man crush.

"It had always occurred to me," Steven says of the 'two Masters' story idea, "from the moment we got Michelle [Gomez, who plays Missy] in. I knew that John Simm had always been keen to come back as the Master. We'd gone a different way, ►

Up on the roof, two Masters plan their next move.

◄ but I remember thinking, 'Well, that doesn't matter, because we can bring John back, and he can meet Michelle, and that'll be hilarious,' which indeed it is. But we had to let Michelle get established – to really own the part – because only once they both owned the part is it exciting to see them together. You know, it was great when Jon Pertwee met Patrick Troughton [in 1972-73's *The Three Doctors*], because they were both so hugely established as the Doctor, just as it was great when Matt Smith and David Tennant met [in 2013's *The Day of the Doctor*]. It felt sort of amazing that they could even be standing together.

"So we had to wait. We couldn't do it straight away. But coming up with what I was going to do for this year's series finale – what hadn't I done yet, in my 800th year on *Doctor Who*? – I thought that was a cool one; I mean, something I wouldn't want to miss doing. And there *is* something intrinsically funny about the fact that Michelle Gomez and John Simm are playing the same role, at the same time, on your television. That's worth your licence fee alone."

Plus, there's some shameless flirting –?

"Yeah, well, it's not *real* flirting – I mean, Michelle and John play it very comedically – because I think the Master is too competitive. So is the Doctor. Christ knows what the Doctor would do if he met *his* female counterpart! Because – I know we're not supposed to say this, but – the Doctor is always a bit of a flirt, isn't he? If he met his female self, inevitably it would be outrageous. That would be his ideal, wouldn't it?"

Elsewhere in this issue, I ask John Simm (see interview, pages 22-26) whether he had any trepidation at the prospect of sharing the screen with another Master? (He didn't. None whatsoever.) But did Rachel, at the prospect of directing multiple Masters?

"Absolutely trepidation," she admits. "The dynamic between John and Michelle was completely wonderful, but it wasn't *necessarily* going to be that way. You're in this bizarre situation where the characters are the same, and different, and counterparts, and point-counterpoint –! But the writing is so strong, and both actors embraced it. I loved every scene we did with them. I was just delighted every time the two of them were together.

"One of my favourite moments with John was when they brought him his old sonic [the Master's laser screwdriver], and he picked it up, looked at it, and said, 'Hello, old friend.' He was so delighted! It's such a beautiful piece of tech, and to see him go, 'You know, I never thought I would see you again,' that was… *magical*. I want to say *chilling*, but it wasn't. I mean, *I* got chills."

So what did we all make of 'Mr Razor', that lovely old man from Floor 1,056? Didn't you just want to hug him? Did it hurt your heart? Or did you see through his clever disguise? Stupid thing! Sorry about the deception…

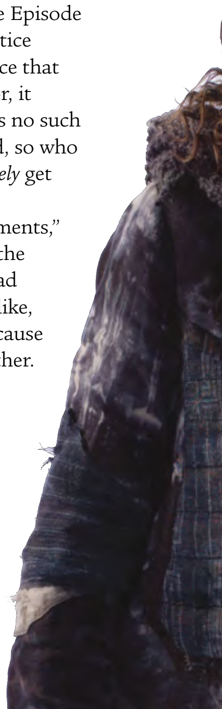
"That character was always just going to be a disguise for the Master," Steven says of 'Razor'. (Well, what was Bill's former Prime Minister *supposed* to do?) "That's exactly what I intended from the very beginning. I really fancied having a good disguise, and that's what I pitched to John, that he'd spend an episode as somebody else – because I liked it when they did it in the Anthony Ainley [the Master, 1981-89] years. He didn't get enough credit, Anthony Ainley, for pulling off some rather good disguises. And they really went for it, even making up fake anagram names." The cast list for 1982's *Castrovalva*, for example, included one 'Neil Toynay', an anagram of Tony Ainley. "I used to love all that. That's proper, excellent showbiz."

Wasn't Steven tempted to come up with an anagram for John, for *World Enough and Time*? 'Josh Nims', perhaps? Or… 'Miss John'? Um. [*Not as easy as it looks, is it? – Ed.*]

"The trouble is, these days, we get so much analysis," says Steven. "If we mention anybody [in the cast], people look them up. If they can't find them, they get suspicious. It's better to just discreetly forget to put John's name on the Episode 11 cast list, because people tend not to notice something missing, whereas if we announce that 'anagram name' plays the part of Mr Razor, it won't take people long to figure out there's no such actor. But John's disguise is very, *very* good, so who knows? I don't know whether we'll *completely* get away with it."

"Actually, one of my *other* favourite moments," takes up Rachel, "was when somebody in the editing room said to me, 'I thought you had a different actor for Razor?!' – which was like, oh well, we've full-on succeeded, then. Because John didn't want to give anything away either. The first conversation I had with him was about 'Razor' and what he wanted to do with it. He wanted to find a real character. It seemed important that there was a lot of warmth to 'Razor'."

"Nice is the best disguise for the Master," agrees Steven. "Make him charming and funny. I remember really



GENESIS OF THE CYBERMEN

How Kit Pedler's *The Tenth Planet* scripts describe the Cybermen…*

EPISODE 1, PAGE 37: 'There is now a line of three lights moving in the murk…

'The lights have now become three tall, thin figures moving slowly, deliberately and in union…'

EPISODE 1, PAGE 38: 'We now see them as tall, thin, clad in a silver-link one-piece suit.'

EPISODE 1, PAGE 39: 'The two silver-clad figures start to take off their parkas. As they do so, the sleeve on the arm of one of them slips back. Instead of flesh there is a transparent "arm-shaped" forearm containing shining rods and lights. There is a normal hand at the end of it.'

EPISODE 2, PAGE 6: 'They are tall, slim, with one-piece, close-fitting, silver mesh uniform. Their faces and hands are normal, but under the hair on the head is a long, shining metal plate stretching from centre hairline front to occiput. (This could be disguised by a hat.)'

EPISODE 2, PAGE 7: 'Their faces are all rather alike, angular and normally good-looking.

'On the front of their trunks is a mechanical (computer-like) unit, consisting of switches, two rows of lights and a short, movable proboscis.

'They carry (exotic) side-arms. At elbow joints and shoulders there are small ram-like cylinders acting over the joints.'

EPISODE 2, PAGE 8: 'When Krail speaks it is flat but not Dalekish, hard in tone.'

* Pedler received a sole writing credit for Episodes 1 and 2. He shares the credit with Davis for Episodes 3 and 4.

liking 'the Portreeve' in *Castrovalva*, who of course turns out to be the Master. I was fooled. I didn't recognise Anthony Ainley. I remember being quite thrilled when I realised, when he pulls off his disguise. Similarly, I rather miss 'Razor' when he disappears. He's terrific. Also, it gave John the opportunity to do something that you don't normally see him doing – and he's really, really good at it. His performance is amazing. Utterly charming."

"The difference between directing John as the Master and directing him as 'Razor' was significant," says Rachel, "because they felt so much like different people. When 'Razor' betrays Bill at the end [of *World Enough and Time*], you still think *he* thinks he's doing the right thing. When you know the reveal, you're like, 'Oh! Okay, well –!' It was great to have that complexity. We wanted him to be this scary at first, then rather warm and likeable character, who appears to be doing what he thinks is right… but then, when he becomes the Master, all bets are off the table!"

The fully upgraded Patients from the hospital!

"When the Mondasian Cybermen came on set, we all went, 'These look so cool!'" RACHEL TALAYAY, DIRECTOR

More than anything, *World Enough and Time* is a Cyber-origin story – and Steven drew inspiration from the original premise for the Cybermen as envisioned by their creators, *The Tenth Planet* writers Dr Kit Pedler (the show's unofficial scientific advisor back in 1966) and *Doctor Who* story editor (1966-67) Gerry Davis. "We were discussing spare-part surgery," Pedler told the *Radio Times* in 1968, "and conceived the idea of someone with so many mechanical replacements that he didn't know whether he was human or a machine."

"In order to make the Mondasian Cybermen work for us," says Steven, "I felt that we had to have an evolution: we had to see the 'Patients' first, with the strange bags over their heads, and sort of develop to that point [where they're Cybermen] – so that we are explicitly saying, 'This is the low-tech, low-rent version of the Cybermen.' So long as you embed it in the narrative that these deliberately slightly cack-handed, original Cybermen are themselves quite scary, I think that can work."

"I was concerned," admits Rachel, "both about shooting the pre-Cybermen – the 'Patients', as they were called in the script – and about shooting the Mondasians. At first I thought that we would have to keep them in the shadows. I was taking some of the tricks that I used with the Veil [in *Heaven Sent*], in terms of 'the less you see, the cooler it is and the more you feel this emptiness inside'. I really did fear them [the Mondasian Cybermen] feeling silly… rather than how they turned out, which was just incredibly cool. When they came on set, we all went, 'These look so cool!' There was something absolutely delightful about them. When they started looking so good, I found that I didn't have to shy away from showing them properly, and you're still going to feel the emptiness inside, because their eye sockets are black…"

In 1966, the 'look' of the Cybermen – fabric faces, black eyeholes and mouth slits trimmed with silver vinyl, bodystockings, metal epaulettes and piping, headpieces with handles and lamps, *etc* – was the handiwork of costume designer Alexandra Tynan (who, back then, went by the name Sandra Reid). "Heard that my boys from Mondas are revisiting the Doctor," she told **DWM** 511's *Gallifrey Guardian*. "Feeling a bit stunned. Flattered, too. It's not every designer's work that gets revived 51 years later."

"It was a really fine line," says Rachel, "trying to make our ones look very similar to the originals, but cooler. People have asked me, 'Why don't you just make them identical?' But I really embraced Steven's approach, that we can make things absolutely look like they're the *better* version – or what I hope is the better version."

"You know, I *think* it works," says Steven, "but we proceeded with great caution. I mean, we did have to shoot them really carefully, because this is, after all, a costume design originally intended for 4:3 black-and-white television, rather than 16:9 high definition."

Mr Razor – the disguise adopted by John Simm's Master in Episode 11.

Rise of the Cybermen?

Noting the original Cybermen's makeshift nature, the show's producer (1966-68), Innes Lloyd, asked Tynan to redesign them for their second serial, 1967's *The Moonbase*.

"Yes, they actually went, 'That could be improved,' and their second attempt was really terrific too," opines Steven. "But I think we needed to be careful about how to approach any 1960s design in 2017. So I was mindful of that."

In *The Doctor Falls*, the Mondasian Cybermen – who may or may not be screaming in pain every second they're alive – team up with their sleeker, stompier, twenty-first-century counterparts. "Some of the things that I've learnt from directing the contemporary Cybermen," says Rachel, "I pushed harder into with the Mondasian ones – so there were things we had to worry about, like seams down the back of their heads and necks. And there were questions like, how much do you feel like this is a fabric? And what do you do with the fact that they have bare hands?"

Back in the day, *The Tenth Planet* scripts specified that the Mondasian Cybermen should retain 'normal', human hands, but Tynan was unconvinced and intended for them to wear gloves. "Then I promptly forgot all about it," she recalled last year, in **DWM** 504, "until the first day in studio… The make-up people said, 'What's happening about the hands?' I thought, 'Oh. Oh dear. Oh help!'" In haste, make-up designer Gillian James cracked open the silver paint. "The ►

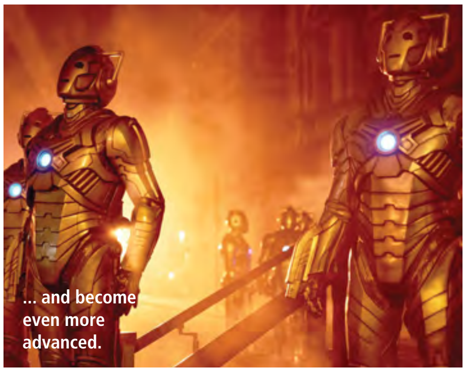
◄ Cybermen ended up with silver make-up on their hands," lamented Tynan, "and no gloves, and that was my mistake."

Fifty-one years later, however, the production team came up with a smart alternative: "We didn't go with bare hands, because we were disguising reveals," explains Rachel, "so we went with the idea that it was more like they had bad skin. Also, our Cyberman mouths are rubber, not tinfoil or silver vinyl. I thought, 'Is that strong enough? How much do we see? Because I want to see them open their mouths in the way that the originals did.' But overall I'm just incredibly pleased with how well the Mondasian Cybermen came out. They are the 60s Mondasians, but eerier."

Though the shooting and subsequent Cyber-conversion of the Doctor's "little friend" Bill Potts is devastating ("I. Waited. For. You"), *World Enough and Time* reminded us, as if we needed reminding, how phenomenally good an actress Pearl Mackie is. It's hard to believe that, until a few weeks ago, she was a virtual unknown and pretty much a TV newcomer.

"When I read these scripts," says Rachel, "my first thought was, 'Wait a minute, you've got this newcomer, and she has to absolutely keep up with the rest of this incredible cast, each of whom is a shining star in their own right. Is she going to be up to this?' But I went to the readthrough [the initial rehearsal, a script-reading by the cast; the first time that everyone involved in the production – actors, director, producers, heads of department, execs, *et al* – gathers together to hear the episode performed], and I was like, 'Oh, I get it! She is *so* good. She is absolutely up to it.'

The Cybermen advance...


... and become even more advanced.

"I can't say enough good things about Pearl. She's so confident in her role, and brings so much to the table, and loves direction, but doesn't need it. I was really blown away. On set, she'd be joking around with Matt [Lucas, who plays Nardole], and then she'd turn around and do these big, emotional scenes, easily. And it wasn't glib. I mean, she'd thought about it, and she knew that she could hit the emotional depths, and... yeah, wow."

Last issue, Steven wouldn't confirm which, if any, of the TARDIS crew makes it out of the 2017 series alive. After *World Enough and Time*'s shocking, cliffhanger ending, things aren't looking up for Bill. And the episode's cold open reminded us that the Twelfth Doctor's days are numbered. That leaves... Missy? Oh dear. Nardole? Surely Nardole will make it through?

"The Doctor and Nardole could actually hang out *forever*," laughs Steven, but he refuses to be drawn on whether they will. "You've got to tune in and see. I won't say." He will only hint at "a different kind of goodbye" between two characters, and "a different thing to write" for two others. And tears. He promises tears.

In May, one of Britain's *other* most respected TV writers, Jimmy McGovern, confessed that he cries when writing sad scenes. "Words are rungs on an emotional ladder," McGovern told BBC News. "I've been in floods. You can't expect an actor to cry unless you cry writing it." Does Steven cry, too?

"I don't often, literally, burst into tears, because you're too aware, I suppose, of some of the manipulation," he tells me, "but I get very animated, very excited, about the big stuff that's coming, and I do *stand up* to write that. It's very hard to sit still and type, if you're writing the really exciting bit that you've been waiting a month to write. That's hugely energising. But crying? When I wrote the best man speech in *Sherlock* [in 2014's *The Sign of Three*, the second episode of Series Three of the hit BBC One show], I cried a bit.

EVOLUTION OF THE CYBERMEN

How Steven Moffat's *World Enough and Time* script describes the Cybermen...

PAGE 17: 'The creature... is human-shaped. It stands, twisted as if in terrible pain. Its entire head is covered in what first looks like a balaclava with no hole for a face, and tied in a rough knot on the top.'

PAGE 18: 'Closer inspection – the material of the "balaclava" is like sickly pale flesh, almost white, gleaming wetly. It is thinly seamed with what look like veins – as if the material is fashioned out of the veiny white of an eyeball. Beneath this, facial features shift and move.

'It wears what could almost be a surgical gown. As it steps forward into the room, we realise it is pushing along a drip feed on a stand, much like you'd see in any hospital...

'With one eerily human hand, it touches the keypad on its drip feed, typing in something. A moment later, a Stephen Hawking-type voice emits.'

PAGE 26: 'Her hand falters to her chest, and encounters –

'Machinery! Under the fabric of her surgical gown, there seems to be some sort of fairly bulky chest unit. She feels all around it, front and back. It's like it's part of her.'

PAGE 29: 'That faceless face seems to stare at her. She peers at it in horror. Are there human features muffled under that sickly white covering?'

PAGE 42: 'Three new Patients are shuffling out of the room... These ones are slightly different – no drip feed now, a larger chest unit –'

PAGE 43: '– and eerily, there are eyeholes roughly cut in the bag covering the head. Terrified, bloodshot eyes peer out...

'Close on one of the Patients, right on the eyeholes. Tears are streaming from the bloodshot eyes...

'Wider – it extends a pleading hand to Bill, and we hear the sing-song voice, now from the chest unit.'

PAGE 46: 'A pale face is watching them out of a window. It's a Patient. This one has the eyeholes, but also a slit cut for the mouth. It stares mournfully into the murk.'

PAGE 51: 'There are four Patients in the room, each seated in a wheelchair... They seem drugged and lolling. Again, these ones are slightly different. The eyeholes are more finessed, as are the mouth slits (at this point, they are starting to become hauntingly recognisable)...

'One of them wears a sort of silver skullcap, concealing the tie at the top of its head.'

PAGE 53: 'He turns, and takes a strange-shaped device from a table. It's some piping, in a squared-off S shape. There's a unit mounted on the middle bar of the S – it looks like a torch-light...

'He's now twisting the unit in his hands, so that the top curve of the S swivels round the lamp unit and mirrors the bottom curve. It is becoming recognisable as the head handles of a Mondas Cyberman...'

PAGE 57: '... the light cast by the door illuminates a pair of booted feet.'

PAGE 58: 'We cut away before we can see what the Doctor and Nardole see. They stare in horror...

'A Mondasian Cyberman. The unit we saw earlier has become the head handles. The finessed eyeholes and mouth slit are now recognisable as the round eyes and box-shaped mouth of *The Tenth Planet* version of the Cybermen!!'

Can Missy be redeemed?

That was unusual, but just the sort of simple declaration of kindness and loyalty will do it for me, rather more than the sadness."

Were there many tears on the *Doctor Who* set, during the shooting of the 2017 series finale? It's the beginning of the end, not just for the Peter Capaldi era, but for the Steven Moffat era, too.

"There was definitely a sense of that," says Rachel. "Absolutely there was. But even more so now, for the Christmas episode. It's so many people's last one. The new regime [headed by Steven's soon-to-be successor, incoming showrunner Chris Chibnall] is around in the office, and yet here I am planning Peter's big, final episode. So you really feel it, that quiet sadness; that it's real that these people are leaving, and that it's the end of *this* era."

Rachel must have been made up, though, at the outpouring of love and the sheer excitement that greeted the announcement that she'd be helming this year's Christmas Special...?

"It took my breath away. It really, *really* took me by surprise. I didn't know that Steven was going to announce it when he did, and suddenly my Twitter was full of so much incredible positivity – and I was overwhelmed, because I don't take these things for granted. It's definitely quite something to be asked to direct three in a row and be part of this epic ending."

> **"I get very animated, very excited, about the big stuff that's coming, I *stand up* to write that."**
> **STEVEN MOFFAT, WRITER**

And what does she make of the Christmas Special script?

"Oh, it's so wonderful. I'm the biggest fan of it. It's a *tour de force*. It's a fanboy's dream – I mean, there's a certain absolute fanboy-ness to it, which will make you squee – but also it's a beautiful, joyous, heartbreaking script. Steven is a genius. So I don't lose sight of how lucky I am. Even when I'm like, 'How the hell are we going to get this done?'"

Laser screwdriver!

BBC

DOCTOR WHO

THE 2017 SERIES
EPISODE 12

WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Michelle Gomez (Missy), John Simm (the Master), Samantha Spiro (Hazran), Briana Shann (Alit), Rosie Boore (Gazron), Simon Coombs (Rexhill), Nicholas Briggs (Voice of the Cybermen)

IN A NUTSHELL

How many times have you died? How many different ways? Have you burned? I know you've fallen. Have you ever drowned? Have you ever felt the blade? Death is always more frightening when it strikes invisibly.

QUOTE, UNQUOTE

THE MASTER: "I'm assuming you're the next one along, yeah?"
MISSY: "I think so. Bit hazy on the whole regeneration, I'm afraid."
THE MASTER: "What? I'm going to turn into a woman, and you don't even remember it happening?"
MISSY: "Oh! Am I a woman now?"
THE MASTER: "Yeah, kind of."
MISSY: "Hold me!"
THE MASTER: "Kiss me!"
MISSY: "Make me!"
THE DOCTOR: "Do you two want to be alone?"

CODA

It's Thursday 8 June. In a large, wood-beamed room in North-West London, Steven is addressing the cast and crew of the 2017 Christmas Special. "Welcome to, er... to 'Kill a Children's Hero on Christmas Day'," he jokes. This is the readthrough for Steven's last-ever *Doctor Who* script. It's Peter Capaldi's farewell episode, too. (Peter strode in a few minutes ago, wearing the Doctor's shades, and introduced himself as "the future former Doctor Who". Sob!) "This is the end of days for so many of us," continues Steven. "Chris is lurking behind me, sharpening the knife!"

Everyone laughs. Mr Chibnall really *is* sat just a few feet away. But there's no knife – that I can see. And Chris is laughing, too. Thankfully.

Before we get underway, Steven has a note ("It's never too early to give a note," he says, with a smile): "The one thing I have to say is, it's Christmas Day, we're gonna keep it funny, and we're gonna keep it lively, as well as sad. If we cry, they" – by which he means the audience – "won't. We *want* them to cry. So *Doctor Who* will laugh bravely into that good night." With that, we all turn to page one:

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BLACK SCREEN
Over the words: Previously on Doctor Who...
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And so it begins. This is the big one... DWM

New life for the old Master

John Simm's Master made his début ten years ago – and now he's back! In his only interview about his 2017 comeback, John tells us: "It felt like coming home."

INTERVIEW BY **BENJAMIN COOK**

It's not that John Simm doesn't like giving interviews. It's just that he's had his fingers burnt before. He got fed up of being misquoted; his words taken out of context. "He was being quoted as saying nasty things about *Doctor Who*," explained showrunner Steven Moffat, in **DWM** 512, "which are not true, by the way. He's a big fan. He even knows what a Mondasian Cyberman is! He loves *Doctor Who*."

This much is obvious from the moment John starts talking. He *adores* the show. He couldn't be prouder of his contribution to it. And that's why he's keen to chat to **Doctor Who Magazine**.

"It's my pleasure, man. My pleasure," he says, when we speak on the telephone at the end of May. "If I'm going to talk to anybody about my return, it'll be you guys."

This is John's only interview about his highly anticipated, much-teased 2017 return to *Doctor Who*. If you're reading this issue on the day it hit the newsstands, you'll have seen him by now as the lovable Mr Razor – sorry, dastardly Master ("Give us a kiss") – in *World Enough and Time*, the first instalment of this year's exhilarating, two-part series finale, and you'll be eagerly anticipating this Saturday's concluding episode, *The Doctor Falls*, in which John's Master teams up with Michelle Gomez's Missy to face off against Peter Capaldi's Doctor. It's the TV show's first ever multi-Master outing.

The terrible twosome! John Simm and his successor, Michelle Gomez, cause mayhem in *The Doctor Falls*.

"To be honest with you, I was very surprised to get the call," John says, when I ask what tempted him back to *Doctor Who* after seven years away. "I thought this ship had sailed. I really did." John played the Master opposite David Tennant's Doctor, from 2007 to 2010, and dragged the character kicking and screaming – never dying, never dying! – into the twenty-first century. "I was very happy with being David's Master," he tells me, "and I really thought that was it, when Russell [T Davies, showrunner, 2005-10] left, and Julie Gardner [executive producer, 2005-10], and the whole changing of the guard. I thought, 'Well, that's my era over.'"

But did he *hope* to return?

"I was always up for it. I did see Steven at a screening [for 2009-10's *The End of Time*] and said, 'You know, if you *do* want me back –? I had such fun doing it. I'm well up for it. It'd be great.' But then there was just... nothing. And then *The Day of the Doctor* [the show's 50th Anniversary Special, in November 2013] happened – that big, huge episode. Which I didn't see, actually, but I thought I might get the call for that, because I heard it was set on Gallifrey [*it was, in part – Ed*]. And I didn't, so I just thought, 'Oh, so that really must be it, then.' Because that seemed to me like a big, important episode where everything would be thrown into the mix. I thought, 'If I'm not going to be in that, then I guess we're done.' So I just completely forgot about it. I consigned it to history – as a really fun job, and it was great while it lasted, and I was very lucky to play the part.

"And *then* I got the call. Out of nowhere," he says of being invited back for the 2017 series. "I was very, very surprised, because I hadn't seen it for a while, but I'd heard about Michelle Gomez – and the character was now a woman, which was fab – so I just thought, 'How are you going to do this?' And Steven said, 'Well, it's *Doctor Who*. We can do anything.' I was like, 'Of *course* you can. It's about time travel.' So I was thrilled – I was *really* thrilled – to get to revisit a character ten years on, especially such an iconic one."

John débuted as the Master in 2007's *Utopia*. By the following week's *The Sound of Drums* ("The drumming! The drums are coming closer and closer"), he had taken on the guise of UK Prime ►

> **"I thought this ship had sailed. I really did. I was very happy being David Tennant's Master. When Russell T Davies left, and there was the whole changing of the guard. I thought, 'Well, that's my era over.'"**

Early days for John Simm's Master… and he wastes no time becoming the UK's Prime Minister.

Resurrected for *The End of Time*.

Minister 'Harold Saxon' – and found himself a wife, Lucy. Then he took over the world. Ruled with an iron fist, he did. Until, in the 2007 series finale, *Last of the Time Lords*, Lucy shot him ("Always the women") – and he refused to regenerate. Which made the Doctor cry. But fire and brimstone – and a funeral pyre – can't keep a bad man down, and the Master was resurrected ("Louder than ever before!") for David Tennant's swansong serial, *The End of Time*. We last saw John's Master on New Year's Day 2010, losing his temper with Time Lord President Rassilon ("YOU DID THIS TO ME!"), blasting him with a handmade energy bolt, and sending Gallifrey back into the Time War.

Which, you'd have been forgiven for thinking, was the end of it. Until *that* shot of John in the 'Coming Soon' trailer that aired after the 2017 series opener, *The Pilot*, in April. No dialogue. Just a look. A look and a smirk. A three-second shot so insanely exciting that, Steven Moffat assured us, it "may actually melt your brains". That's what John Simm can do. With a *look*. And a smirk. Imagine the chaos he can unleash with *two whole episodes*!

"You know, my Master was very much a Russell T Davies creation," says John. "He did, of course, give me some input – and some aspects of the character we created together – but both incarnations of him [the 'Saxon' Master, and the resurrected, *End of Time* version] were very much Russell's ideas of how the Master should be, and I was more than happy to go along with that. But I was really excited to have Steven do it, as I thought, 'Well, this will be a different take,' because, like Russell, he's a great writer. I love working with great writers, and I'd never worked with Steven, so it was a no-brainer, really. I told him, 'I would be honoured. Absolutely thrilled to come back. Of *course* I will.' I'm really glad Steven called me."

John Ronald Simm was born in July 1970, and was raised in Manchester and Lancashire. The first episode of *Doctor Who* to air during his lifetime, the opening instalment of January 1971's *Terror of the Autons*, introduced a brand-new adversary for the Doctor: the Master, played by Roger Delgado. Before long, John was an avid viewer. "I was a Jon-Pertwee-going-into-Tom-Baker kind of guy," he said when I interviewed him in 2007 [see **DWM** 384], in a chilly Merthyr Tydfil quarry, during the making of *Last of the Time Lords*. "Like everybody else, I used to love *Doctor Who* when I was a kid. It was great... I loved the Cybermen... and I knew who the Master was."

As of *World Enough and Time*, John becomes TV *Doctor Who*'s longest-serving Master (overtaking Anthony Ainley, who played the part from February 1981 to December 1989). After seven years' absence, was John able to slip back into the character effortlessly, like he'd never been away? Or did he have to go back and rewatch his old episodes, to refresh his memory?

"No, what I did... because, as I say, I hadn't seen it for a while... I just did my homework and watched some of Peter's episodes. I'm a huge Peter Capaldi fan," explains John. "Always have been. I think he's a wonderful actor. I just thought, 'This is a great excuse to sit down and binge-watch Peter Capaldi as the Doctor.' And so I was happy. I was very, very impressed. I thought it was fantastic. And I saw Missy. I thought Michelle was brilliant. Absolutely brilliant. That was a real pleasure.

John's Master takes on the Tenth Doctor in *The End of Time*.

"I didn't really look back on my old stuff, because we'd agreed that he [the Master] would be older. He hasn't gone back in time. He hasn't come back as the same Master. In the final episode [*The Doctor Falls*], you do find out what happened. He'd been on that spaceship [the 400-mile-long-and-100-mile-wide one, on which most of this two-parter is set] for quite a while, hiding. He's ten years older. So it worked. Also because I'm grey now," he laughs. "And so's Peter. I'm older, and he's older, so I was able to instil it with a little bit more gravitas – and *use* the fact that I'm older now. For instance, the goatee I thought would be a very good idea. I thought that would work."

"The beard is a nod to the Delgado and Ainley Masters."

In 2007, John told me, "I actually did say to Russell, 'Shall I have a goatee? The goatee beard?' But Russell said, 'No, no, he's modern. He's a new Master'... we haven't gone with what people are expecting." Ten years on, however, John's Master is pleasingly old-school. Everyone at **DWM** is delighted that the Master has a beard again – for the first time since the 80s!

"Yeah, I just grew it, and turned up at the readthrough, and said, 'You know, I fancy a bit of this,' and Steven was like, 'Well, okay. Right, yeah. That'd be good. Yeah, why not?' Everybody seemed fine with it. I just thought, 'Give a little nod.' It was a nod to the Delgado and Ainley Masters. There's a line in the final episode where he mentions 'old-school', and I made sure to give the beard a little stroke – a small nod to the old Masters."

Also, John's Master has cured his 'condition': the drumbeat lodged in his skull since childhood. No more drumming for John.

"Yeah, that's gone. So he's different. I had the opportunity to play it differently. Also because of the dynamic with Michelle, which was something that neither of us had envisaged in a million years – playing the same character at the same time. That was a new one on both of us. That had a big say in how I played him."

Elsewhere in this issue, Steven Moffat suggests that John and Michelle in *Doctor Who* together, sparring off each other, is worth the price of your TV licence alone. Was there any trepidation, for John, at the prospect of sharing the screen with another Master?

"No. I had no trepidation whatsoever," he says, simply enough.

But it is, as John noted, quite an unusual thing, for two actors to be playing the same character *opposite* one another.

"Absolutely. But I just thought it'd be quite exciting; it'd be interesting to do. I didn't really think about it in any way other than that. Because they're both very, very different versions [of the character], so it wasn't as if there was any one-upmanship. And she's great, Michelle. I love what she does. So I was just really looking forward to it. She did her thing, and I did my thing, and we were both completely comfortable in that character. Because it's *our* character. You know?

"I guess it's like when the Doctors are on screen together: you know, David can be his Doctor, and Matt [Smith] can be his Doctor, and Peter can be his – and without thinking about it, really, because they're unique; they do them differently. That's how it was with me and Michelle. We both own the character, and we're both right to think that, and there was no stepping on each other's toes or

Will the Doctor be able to forgive the Master for what he's done to his 'little friend'?

"I COULDN'T START BEING ALL 'BWHAHAHA'!"

DWM has interviewed John twice before...

COLLECTOR'S COVER
DOCTOR·WHO
LORD AND MASTER

MARCH 2007

"You kind of think, 'If I can't go over the top on this, when *can* I go over the top?!'... He's a maniac, yeah... The thing is, he's the Prime Minister at first, so I can't be really, ridiculously over the top. I've got to be kind of believable. They cast me for a reason: I'm not known for going wildly over the top. I'm kind of the opposite. So I couldn't start being all 'bwhahaha'! I thought, 'Well, I don't want to be pantomime.'" (**DWM** 384, published in June 2007)

DOCTOR·WHO
DAVID TENNANT

MAY 2009

"It's such a fantastic character, so I was more than happy to reprise him. David [Tennant] rang me... to say thanks for saying yes. I was moved by that. I was really touched. They'd all got together and said, 'Who do you want to fight? Who do we want to be in the last one?' For them to pick me is such an honour... And David Tennant I really respect. Make no mistake about it, if it weren't someone like him playing the Doctor, I wouldn't be doing it." (**DWM** 416, published in Dec 2009)

anything. It was like, 'This is my version, and this is your version, and let's see how they can wreak havoc together!'"

How would John describe the relationship between the Master and Missy? Is it fair to say that there's even some flirting?

"Yeah, well, we play up on it a little bit. It's funny, you know. The Master is the ultimate narcissist – and actually fancies himself! There's one scene where the Master says, 'Would it be wrong to –?' And Missy says, 'Yes!' We had a lot of fun with it. Steven had fun with it. I just hope everybody enjoys it.

"But the thing that really sold it to me, when Steven and I were speaking about it, was the first episode, when he's 'Mr Razor' – when he's in disguise. That was my favourite part of it. Because I think, in the old days, he always was a master of disguise. The Master did it quite a bit. So it was great to have that back. I thought that would be such fun, and I was right! Even though, in the second one, I got to do some brilliant stuff with Michelle and Peter – and I really let rip with the Master again, and it was great to come back as him – I'd never been given the opportunity to use prosthetics and sort of hide underneath this brilliant face that they gave me. That was just *so good*. I could really play with that. So I was a bit disappointed when they let it out that I was coming back. Because the audience is obviously going to guess that that's me, aren't they?"

Well, he says that, but he was shooting some of his scenes as 'Razor' on the streets of Cardiff, and no-one clocked a thing.

"Yeaaah!" He sounds genuinely delighted. "We got away with it. I was stood next to Pearl [Mackie, who plays Bill] the whole time. I didn't speak to anybody. Everybody just thought it was some random guy that was in the episode! I kept my mouth shut, and we did a whole night shoot, with crowds watching, and we got away with it. I remember driving away after filming and being thrilled that it had worked. Nobody had recognised me."

What, I ask John, was the key to playing 'Razor'? In Steven's script, he's described as 'bright-eyed, but his face a mass of scars. Long, matted hair, a scrubby beard – looks a little like Ygor from an old *Frankenstein* movie... His voice, when it comes, is a fast mutter and his broken accent sounds mid-European.' So did John consider 'Razor' a character in his own right? Or did he always have to remember that, underneath, the Master dwelled?

"No, I mean, you've really got to just go for it... you know, make people *believe* that you are this ►

Missy's past catches up with her!

The Master: the ultimate narcissist.

character, ‘Razor’,” he says, “so I just went for that – and so that would make the reveal more shocking, more thrilling for the fans, I think. A lot of my stuff in that episode was just me and Pearl – two-hander scenes, really – which was wonderful. I had such a great time. Even though, after about 15 hours, you sort of want to rip your face off – you know, you start itching underneath and things like that. But every time I walked past a mirror, it made me jump. I was like, ‘Oh my God!’”

As thrilling as it is to see John’s Master again, we sort of *miss* sweet old Razor after he turns out to, you know, not have existed.

“Yeah, so do I.”

Was this all part of Steven and John’s fiendish plan? To make us fall in love with ‘Razor’, before cruelly pulling the ‘matted, scrubby’ rug from under our feet?

“Absolutely. And the Master is just on top, evil, full-on nasty, horrible form – and that just makes it even worse, when you realise that he’s actually spent years doing that and fooling lovely Bill. He’s just so nasty. So awful and horrible. I mean, he does something in the last episode, where he takes the mickey out of her, he does the ‘Razor’ voice, and he says something horrible – and you just think, ‘Ohh. Wow. Yeah, he’s really horrid. He’s back being the Master again.’ Yeah, it was a dastardly plan. But, you know, brilliant – *brilliant* – to play.”

John Simm and Pearl Mackie record a greenscreen effects shot for *World Enough and Time*.

Asked about his previous stint as the Master, opposite David’s Doctor, John acknowledges that the life of an actor is full of movement – “Once you do a job, you move on. That’s just the way it is” – but some jobs, he says, are “really special, and you miss people, and there *is* something about *Doctor Who*. It’s like a family. The only sort of trepidation I felt about coming back was the fact that it would be completely different – but do you know what? It wasn’t. There were loads of the same people there; they’ve all just been bumped up. So the First AD, Pete [Bennett, who was the first assistant director on *The Sound of Drums*, *Last of the Time Lords*, and *The End of Time*], is now the producer. And Babs [Barbara Southcott] was still in the make-up truck.

“Even though they’ve now moved to this new studio [Roath Lock, BBC Wales’ Cardiff Bay studios, where *Doctor Who* has been made since 2012], it’s the same feeling, that wonderful feeling, of all these really talented people pulling together to make this show that they care really deeply about. That element of it was exactly the same. So I was welcomed back with open arms, and it just felt like coming home. It was a lovely experience. Just like the first time.”

A cunning disguise!

When I interviewed John in 2007, he and his wife, actress Kate Magowan, had just had a baby daughter, Molly. They already had a son together, Ryan, born in 2001. It was because of Ryan, John told me, that he’d taken the role of the Master. “He’s nearly six, and he’s obsessed with it,” John explained. “It’s the thing that we sit down and watch, you know. So there was no way on Earth that I could have passed up the opportunity.”

> **“The Master is on full-on nasty, horrible form – you realise that he’s spent years fooling lovely Bill.”**

It’s 2017 now, and Ryan is about to turn 16. Molly is ten. Do they still watch *Doctor Who*?

“Ryan, my boy, doesn’t anymore,” says John. “He’s 16 nearly now, so he’s onto other things. But I’m sure he’ll watch these ones. He was excited that I was coming back. My daughter is *very* excited about it. She only realised what a big deal it was when people were talking about it at school. Teachers were coming up to her and saying, ‘I hear your dad’s coming back.’ So she wanted to go back and watch the older episodes, and she just keeps telling me, ‘Dad, do the laugh. Do the evil laugh.’ And I’ve shown her pictures of ‘Razor’. She was like, ‘Oh wow! Is that you?!’”

In 2009, when Matt Smith was about to take over as the Doctor, I interviewed John again, in his trailer on the set of *The End of Time* [see **DWM** 416], and I asked him if he’d consider returning as the Master opposite the Time Lord crown prince.

“But I don’t want to be a traitor!” he exclaimed. “I’m David’s Master. That’s my era.” He did tell me that he’d bumped into Messrs Smith and Moffat just a few days earlier, though. “I said, ‘Are we going to lock horns? What do you think?’ And Matt went, ‘Yeah, man! Let’s lock horns!’ I don’t know, I’m sure they’ll want a new one. Maybe they’ll go for an older Master – or younger, like the Doctor. I looked at Steven and went, ‘I’ll come back and regenerate for you, if you want.’”

The Eleventh Doctor never did meet the Master, and when the character returned, opposite the Twelfth Doctor, she was a woman.

So now – in 2017 – I ask John again: would he consider another comeback? Opposite the Thirteenth Doctor, perhaps? Or in another seven years’ time?

“You know what, I don’t know,” he says with a slight chuckle. “I mean, I wouldn’t have thought in a million years that I’d be back [in 2017], yet here I am talking about it, so never say never. You know, Sean Connery did that once.” In 1971, after *Diamonds Are Forever*, Connery pledged that he’d “never” play James Bond again. Later, he returned to the role – in 1983’s *Never Say Never Again*. “So you never know. This thing called *Doctor Who* is a machine that just sort of goes on its own. It’s got its own rules. And if they want you back, then great. I would definitely think about it.

“Will they ask? I doubt it. But I don’t know. I mean, I’m very, very lucky to have worked with two Doctors. Two brilliant, *brilliant* actors. So if not, I will count myself blessed to have been asked back; to have played him these two times. That’s wonderful. And we shall see. Who knows? Yeah, never say never. That’s very true.”

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The end of the line for Missy?

Three years ago, she waltzed onto our screens – the first female Master – but now the end is nigh. "I'll miss her," says Missy actress Michelle Gomez.

INTERVIEW BY **BENJAMIN COOK**

Michelle Gomez is talking secrets: *Doctor Who* secrets, and how to keep them.

"Oh, I'm just a hall of mirrors, reflecting back out there. In fact, I have many different ways," she says, her dulcet Glaswegian tones suddenly growing more grandiose, "to protect the product I've come to love and live for over the years. Which is true as a fan *and* as a... *staff member*, I want to say." A derisive snort. "I can't. What *am* I?" She opts for "*somebody that's in it*" instead, then adds, more seriously, "No, I actually feel quite passionately about keeping everything close to my chest, always."

Answering questions, Michelle likes to go for the gag first, then offer something more sincere. When I ask, for instance, if she gets any surprises when she reads the scripts, or whether showrunner Steven Moffat has already sat her down, at the start of the series, and talked her through what's coming up for Missy, she replies, "Yes, he straps me to a chair and gags me, and I remain like that until I'm wheeled onto set and I've got the lines beaten into me."

A pause. A devilish chuckle. And then: "No, I decided to do an experiment this year with the readthrough" – this was for the two-part series finale, *World Enough and Time/The Doctor Falls* – "and *not* read the scripts. I read them for the first time when I sat down for the readthrough with the entire cast and, obviously, people around the table with the power to fire me. That's when I realised that reading the scripts cold was probably *not* the best idea. I was enjoying everything far too much! There was lots of gasping – from me – and choking on crisps at my end of the table. It was quite a fun experiment. I'm not sure I'd do it again, but it was fun to have everything revealed as it was happening. It was exciting."

Did she learn anything new about Missy at that readthrough, perhaps, that she wouldn't have had she prepared diligently?

She feigns outrage. "There's no preparation, and there's no diligence! Those are filthy words, and I won't have you use them again. I like to come at everything fresh, with no thought whatsoever. I know that sounds like I'm being trite, and I kind of am, but also it's sort of the way I work, because I don't really want to have thought about it too much. I want to see what happens on the day – and *hope* that something exciting happens. By the time we're filming, I have at least learnt my lines, and I will know where to stand, but over and above that I haven't really made many decisions, because in the past I've found that's sort of got me into trouble."

How so?

"Well, because my expectations have been dashed. So I tend to make a funeral for my expectations, on any job."

Last year, Michelle turned 50. She shares her birthday with *Doctor Who* itself – 23 November – and she's been a fan since childhood. If you doubt her credentials, watch the March 2016 YouTube video, uploaded by *The Fan Show*, where she correctly identifies a Kroton (she calls it a 'crouton' – y'know, for a giggle – but still), a Marshman, a Vervoid ("or an orangutan's bottom," she says, "from the neck up"), and hermaphroditic eyeball-on-legs Alpha Centauri. Welcome to the universe, Ms Gomez! Michelle's respect for the show's history – its mythology – shines through. In a 2015 interview with Panini's *The Essential Doctor Who*, she described Roger Delgado, the original Master, as "the great legend", although confessed that John Simm, her immediate predecessor in the role, was the Master who "probably worried me the most, because I was to come off the back of him".

At least someone was prepared! Michelle gets ready to be 'executed' on location for *Extremis*.

"There's no preparation, and there's no diligence! Those are filthy words, and I won't have you use them again."

Missy watches on as her former incarnation shows off his laser screwdriver.

How does she feel, then, about sharing the screen – and the scenery! – with Simm in this 2017 series finale, the first multi-Master TV serial? Was there ever a 'hang on, I'm not so sure I want to' moment?

"No! For me, it's just another opportunity to be evil. Now I've got two heads, rather than one. Obviously one of the heads is much more attractive than the other – and I will leave you to make the decision as to *which* head is better looking, but we all know the answer to that one. No, it's like, 'Great! Come one, come all.' And I've loved it. Obviously John is lovely to within an inch of his life. But it's a very interesting time for me to be wearing a pair of, er, pants at the same time as… my… underpants. We want tango boxers. Tango boxers and… let's just wear two pairs, shall we? All I can say is, poor old John."

Underpants aside, how would she define the Missy/Master relationship?

"In the words of John Donne, 'We two being one, are it.'"

Okay, she's quoting *The Canonization*: 'we two being one, are it. / So, to one neutral thing both sexes fit. / We die and rise the same…' (And Donne isn't the only 'metaphysical poet' to have inspired this year's series. *World Enough and Time* derives its title from Andrew Marvell's *To His Coy Mistress*: 'Had we but world enough, and time, / This coyness, Lady, were no crime'). So Michelle sees the Time Lord duo as a two-headed beast? A hybrid?!

"I have come at it as 'he is me and I am him'," she says. "You know, we're one and the same – and I think, once you see what we've done, there's a real strength in that. It's also a bit odd as well, this pairing. It's good. It kind of works. It shouldn't, but it does."

And if Missy and the Master were to have a kid together –

"Oh Lord."

No, bear with me. I was just wondering, what would it be like?

"A monster," she hoots, then lowers her voice: "It would be a hell of a conception."

Since Michelle's Missy débuted in 2014's *Deep Breath* ("I hope my boyfriend wasn't too mean to you"), she hasn't half kept busy: reigning over the Nethersphere, converting the 3W's client list into a Cyberman army ("Now, why has no-one ever ►

◄ thought of that before?"), snogging the Doctor, disintegrating Osgood, stopping aeroplanes, and lording it up on Skaro ("Look at you all, with your nice shiny domes"), before getting a "very clever idea" (nature unknown), being sentenced to death (can't have been *that* clever, then), and winding up in the Doctor's brighter-on-the-inside Vault – the one with the Mercedes, sauna, and room for a pony. Probably. For, Lady, you deserve this state.

Then something unexpected happened: Missy went cold turkey from being bad. What does Michelle make of the Doctor's greatest frenemy giving being good a go?

"Well... I mean," she says, searching for the words, "I still believe that you cannot have... she could never be... one person can never be..." A moment. She collects her thoughts. "Even the worst psychopath can't be entirely bad. It's basic math. A positive cannot exist without a negative, and so there always has to be a thread of goodness in somebody. What makes you thoroughly evil, I believe, is when you recognise that thread of goodness – you're aware of it, you're conscious of it – and you *still* decide to be evil. Then, yes, you've earned the crown of... of evilness? Evil-ality. You wear your crown of evil-ality."

At the end of *The Lie of the Land*, we saw Missy cry as she remembered all the people that she's killed. In *The Eaters of Light*, there were more tears, as Missy learned to hear the music. "I don't even know why I'm crying," she said. "Why – why do I keep doing that now?"

Probably some devious plan... no?

"It was fun," says Michelle, "for me as an actor, and a challenge for me, to see what that felt like, playing Missy and have her walk through her fears and her feelings. You've got to come at each series – each *season* – fresh, and open, and ready to sort of attack it with a new vigour. My point is that you can't make any *absolute* decisions about a character one way or the other. To be kind of locked down and not prepared to be vulnerable would mean that I'd be playing a two-dimensional character. I want Missy to be as *three-dimensional* as possible, and that means, at times, perhaps she might have to navigate" – a conspiratorial whisper – "*an emotion*."

What's her favourite Missy moment from the 2017 series?

"Ooh, there is one moment that involves the TARDIS, and my fingers on the knobs." This is *Empress of Mars*' closing scene. (Missy: "Are you alright?" Doctor: "This can't happen. This is not what we agreed to.") "I can't talk about that, can I? It hasn't happened yet."

Well, it will have happened by the time this interview is published.

"But it might be on the cutting room floor," she insists. (It isn't.) "Missy piloting the TARDIS, and saving the Doctor! That was an iconic moment that I could only have ever dreamt of – and, I think, it's the moment that I'm most proud of."

"I'm going to have to put you back in the Vault," the Doctor, all frowny, tells Missy afterwards. "You know that." (It doesn't last. An episode later, he's suggesting they become friends again. "That's the trouble with hope," he says. "It's hard to resist." Cue more crying.)

Apart from playing the piano and welling up, what *did* Missy get up to in the Vault for all those years? Did she ever get her pony? Her 3D printer? Her particle accelerator?

Missy plays at being the Doctor, as she and her gang arrive on a mysterious spaceship...

"Well, obviously there's a medicine ball in there," Michelle considers (she's riffing), "so she's keeping fit – keeping trim. And she sorted herself out to play *Gnossienne No 1*." This is the Erik Satie piece that she played on the piano in *The Lie of the Land*. "That took her a minute. What else? A bit of needlepoint. In the eye. Also, she's a keen gardener. I mean, obviously there's no gardening in there to be done... but if there's topiary, she's there. So, um, topiary of the mind...? She's got quite an imagination. She keeps herself busy. Even in an empty room."

Improvising as Missy comes easily to Michelle, it seems. At **DWM**, we very much enjoyed the video of her, in character as Missy, reacting to the 2017 series' 'A Time for Heroes' trailer ("Ooh, there was me. A little flash of me. So you know there's something good happening"), posted by the official *Doctor Who* Twitter account back in March: *tinyurl.com/DrWhoTwitter*

"You see, that's where being an incredibly lazy actor comes in handy," Michelle explains, "because there's a fine line between Missy and myself, and I think Steven Moffat has mined that. You know, it fits very comfortably – because, if you strip away that corset and take away that umbrella, there is a lot of Missy in me."

> **"When you recognise your goodness and decide to be evil... then you've earned the crown of... of evilness."**

Was that true from the off – in 2014, when she first took on the role? Or has it been more of a gradual thing?

"No, it *started off* as a very comfortable fit, I have to say, and we just sort of ran with that. I don't know whether that was because, I guess, Steven does know me, and he's seen me knocking around for a while, and he's got a handle on what I sound like and what my voice is like, but he's very generously given me a part that fits very well. But I don't take it for granted. It's not lost on me that jobs like this don't come along every day. I'll never get a character like Missy again."

Is Michelle quitting *Doctor Who*, then? Rumours have been rife since she appeared to confirm it, in a spate of promotional interviews back in May – with Digital Spy ("I don't know how I'd feel about being the Master to any other Doctor, because I feel like I'm part of Peter [Capaldi]'s time"), *What's On TV* ("If he's going, then I'm going, because I don't think you can get any better than him"), *RadioTimes.com* ("Everybody's leaving, so I'm going too. I mean, what would I do without Peter and Steven? Who would I be? Nah, it's done now. It's over"), and *TV Choice* ("You've got to know when to stop. You've got to quit while you're ahead. Besides, somebody else can have a go now"), among others.

Since then, however, Michelle has offered Missy-lovers some glimmers of hope: "It's not official, mind, that I'm done and never coming back," she told the blog io9. "I'm quite sure Missy will pop up again in some way, shape, or form somewhere down the line," she added, in an interview with *Inverse*, "but for now it's the end of a chapter." Then, on 18 May, she tweeted: 'Let's get this straight, people. Never believe what you read,' with the almost-a-hashtag *#MissyDon'tQuit*. NO WONDER WE HAVE TRUST ISSUES!

"With anything that's coming to the end," she clarifies, for **DWM**, "obviously there's sadness, but, in saying that, it's all about moving forward and embracing what's to come next – and that's exciting. Nothing lasts forever."

So Missy's days *are* numbered? Is *The Doctor Falls* set to be her swansong?

"Well, my lips are sealed. I'm a hall of mirrors – don't forget!"

But the Master will live on, right? If she has any regenerations left? (In lines cut from *Extremis*' cold open, Rafando, who officiated Missy's botched execution, hinted that she might *not* have: "Time Lords do not like to die, and they decline to do so easily. Especially those who have already exceeded the regeneration limit." Uh-oh.)

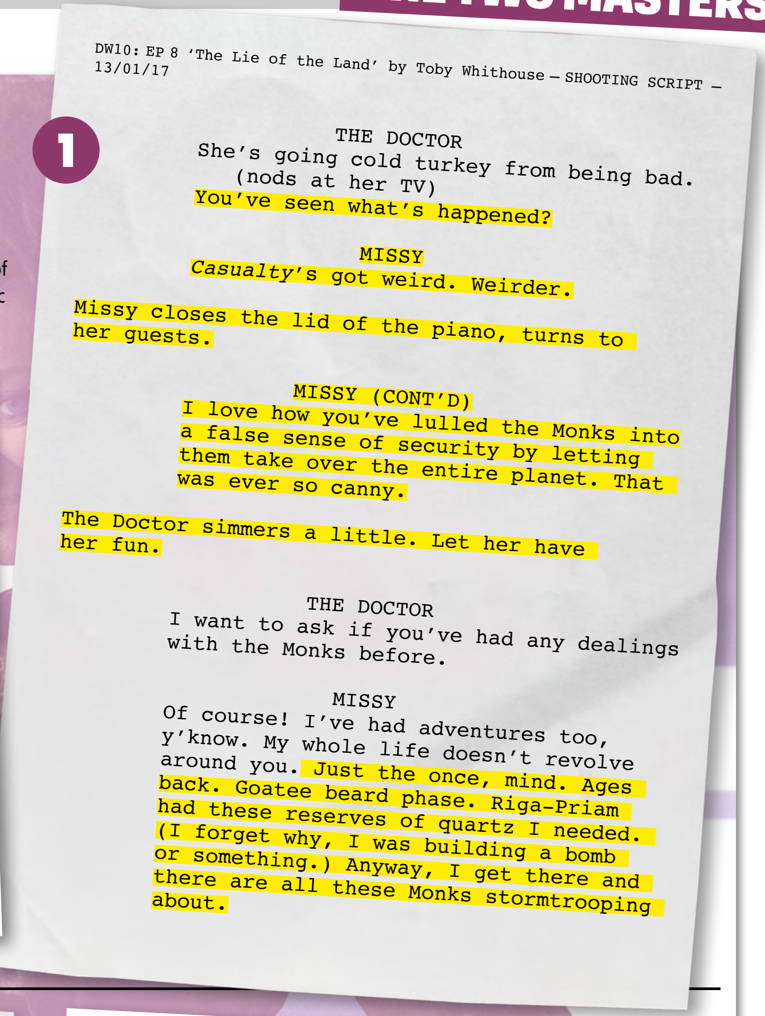
"Life's all about what you choose to focus on," Michelle persists, "so we're focusing on finishing up, having done a fantastic job, and handing over the baton to somebody else – and wishing them all the very best with it. And good luck, frankly." ►

"CASUALTY'S GOT WEIRD."

An extended version of the Vault scenes in *The Lie of the Land*, written by Toby Whithouse, with lines that appear in the shooting script but didn't make it into the broadcast version. Omitted dialogue and action is highlighted in yellow. Only significant changes are indicated. Later in the same scene, Missy explains how the Monks can rule for thousands of years, even after the death of the person with whom the original psychic link was created, by passing it on through the bloodline...

Missy delivers a lesson on how to defeat the Monks.

1


DW10: EP 8 'The Lie of the Land' by Toby Whithouse – SHOOTING SCRIPT – 13/01/17

THE DOCTOR
She's going cold turkey from being bad.
(nods at her TV)
You've seen what's happened?

MISSY
Casualty's got weird. Weirder.

Missy closes the lid of the piano, turns to her guests.

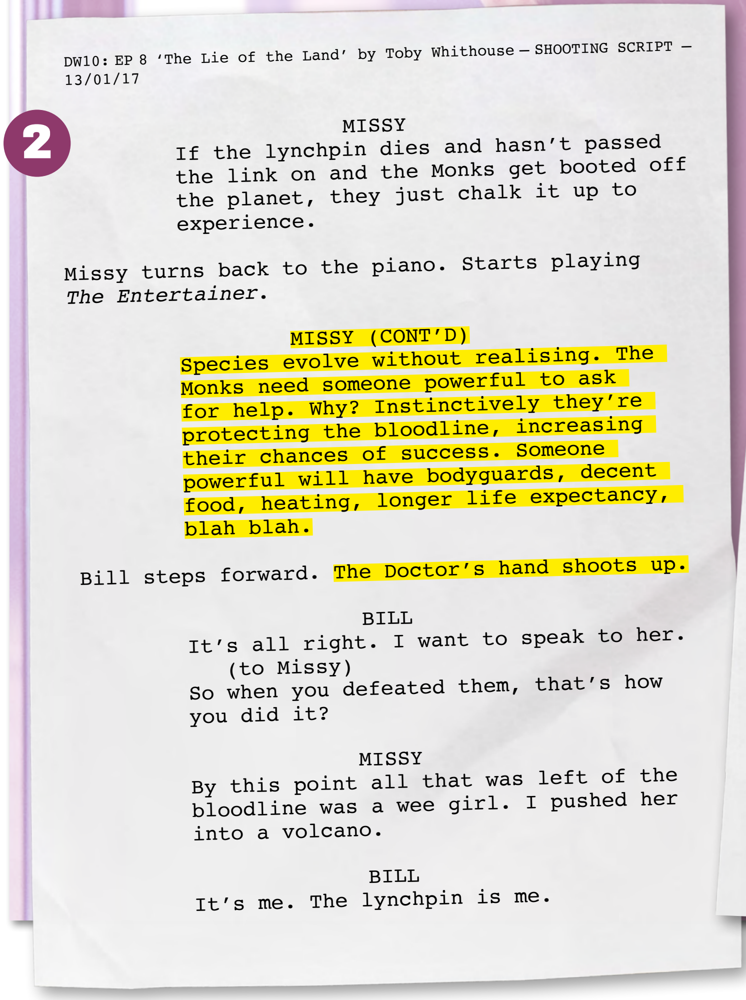
MISSY (CONT'D)
I love how you've lulled the Monks into a false sense of security by letting them take over the entire planet. That was ever so canny.

The Doctor simmers a little. Let her have her fun.

THE DOCTOR
I want to ask if you've had any dealings with the Monks before.

MISSY
Of course! I've had adventures too, y'know. My whole life doesn't revolve around you. Just the once, mind. Ages back. Goatee beard phase. Riga-Priam had these reserves of quartz I needed. (I forget why, I was building a bomb or something.) Anyway, I get there and there are all these Monks stormtrooping about.

2


DW10: EP 8 'The Lie of the Land' by Toby Whithouse – SHOOTING SCRIPT – 13/01/17

MISSY
If the lynchpin dies and hasn't passed the link on and the Monks get booted off the planet, they just chalk it up to experience.

Missy turns back to the piano. Starts playing *The Entertainer*.

MISSY (CONT'D)
Species evolve without realising. The Monks need someone powerful to ask for help. Why? Instinctively they're protecting the bloodline, increasing their chances of success. Someone powerful will have bodyguards, decent food, heating, longer life expectancy, blah blah.

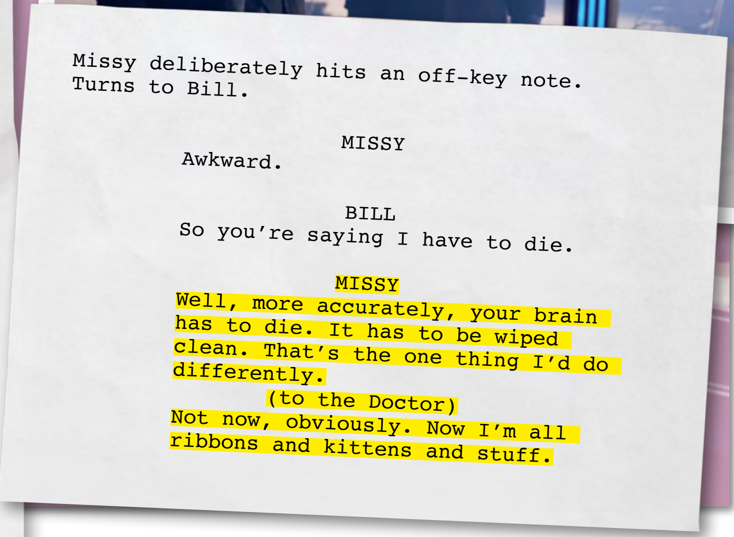
Bill steps forward. The Doctor's hand shoots up.

BILL
It's all right. I want to speak to her.
(to Missy)
So when you defeated them, that's how you did it?

MISSY
By this point all that was left of the bloodline was a wee girl. I pushed her into a volcano.

BILL
It's me. The lynchpin is me.

"No volcanoes this time, thanks."

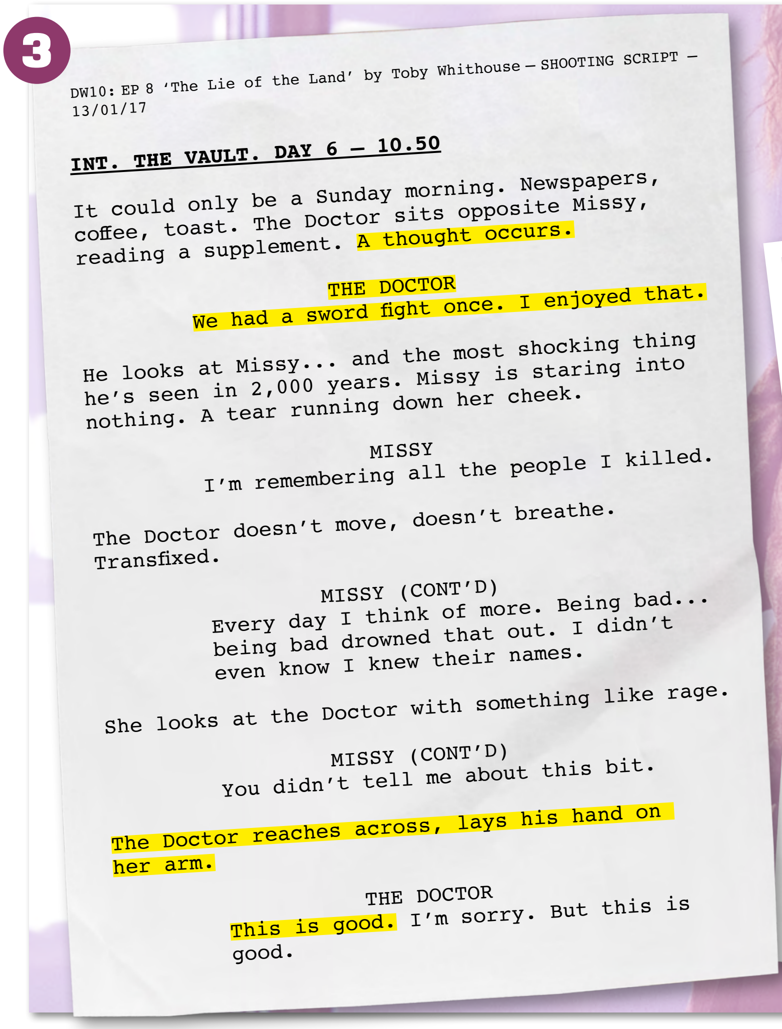

Missy deliberately hits an off-key note. Turns to Bill.

MISSY
Awkward.

BILL
So you're saying I have to die.

MISSY
Well, more accurately, your brain has to die. It has to be wiped clean. That's the one thing I'd do differently.
(to the Doctor)
Not now, obviously. Now I'm all ribbons and kittens and stuff.

3



DW10: EP 8 'The Lie of the Land' by Toby Whithouse – SHOOTING SCRIPT – 13/01/17

INT. THE VAULT. DAY 6 – 10.50

It could only be a Sunday morning. Newspapers, coffee, toast. The Doctor sits opposite Missy, reading a supplement. A thought occurs.

THE DOCTOR
We had a sword fight once. I enjoyed that.

He looks at Missy... and the most shocking thing he's seen in 2,000 years. Missy is staring into nothing. A tear running down her cheek.

MISSY
I'm remembering all the people I killed.

The Doctor doesn't move, doesn't breathe. Transfixed.

MISSY (CONT'D)
Every day I think of more. Being bad... being bad drowned that out. I didn't even know I knew their names.

She looks at the Doctor with something like rage.

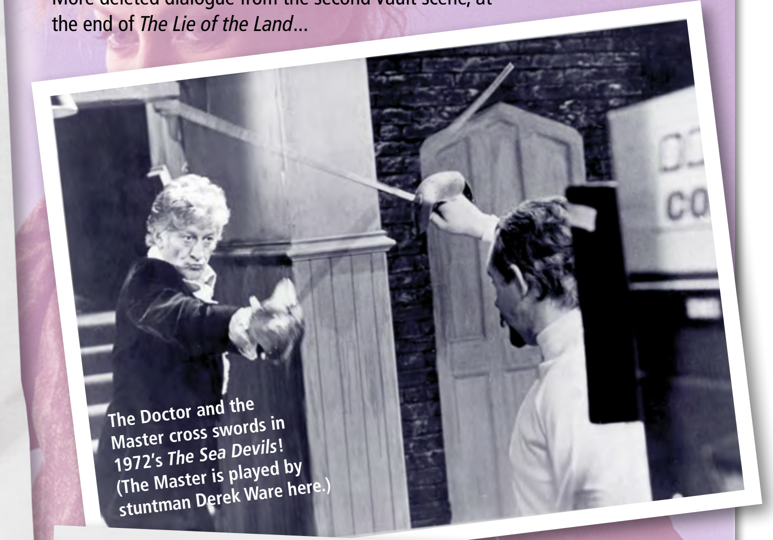
MISSY (CONT'D)
You didn't tell me about this bit.

The Doctor reaches across, lays his hand on her arm.

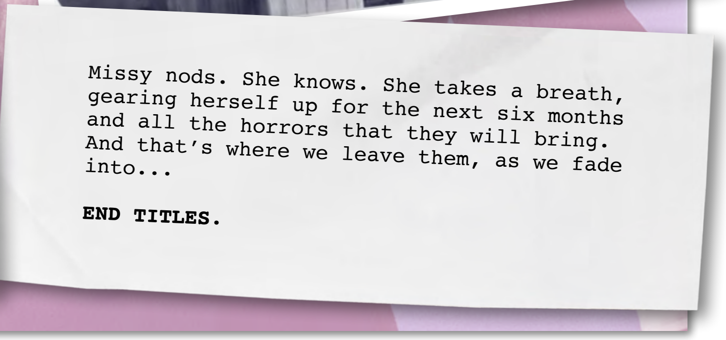
THE DOCTOR
This is good. I'm sorry. But this is good.

"WE HAD A SWORD FIGHT ONCE. I ENJOYED THAT."

More deleted dialogue from the second Vault scene, at the end of *The Lie of the Land*...



The Doctor and the Master cross swords in 1972's *The Sea Devils*! (The Master is played by stuntman Derek Ware here.)



Missy nods. She knows. She takes a breath, gearing herself up for the next six months and all the horrors that they will bring. And that's where we leave them, as we fade into...

END TITLES.

But Michelle, please, tell **DWM** – really, are you all right? And what will be Missy's legacy?

"I cannot answer that. I can't be objective about Missy's fabulousness," she laughs. "Her legacy? I mean – hm – the ability to change. She's a shapeshifter. Literally. From one gender to the other, and back again. That's kind of a big deal."

The first time I interviewed Michelle, in October 2014 for **DWM** 480, she said of the Master's gender-swap: "Hopefully, depending on what happens with Hillary Clinton's campaign, if it's time for the first female President of the United States, I feel like, yeah, let's have a female Master."

Two-and-a-half years on, and that quote has aged about as well as the degenerated, decomposing Master of 1976's *The Deadly Assassin* (which, incidentally, Michelle correctly identified in *The Fan Show:* "The Master, after a very bad face peel. But now look at me. It worked!"). But the world eagerly embraced a female Master, if not a Madame POTUS. It now seems unthinkable that any Time Lord could be restricted to just one gender. Michelle is adored, and so is Missy. Girls want to be her. Boys... want to be her, too. Go on, Michelle, say something nice...?

"Well, I tell you what is lovely," she says, "after you've been knocking about as long as I have: to have people appreciate you, and to actually have fans. I feel like I'm in a – well, I *am* in a – very privileged position." The response from younger viewers has particularly pleased her. "They sort of delight in me. They're scared of me, but they kind of love it. I'm like Marmite to them. I'm their yeasty extract... uh, that they can't get enough of. You know, you shouldn't like it, but... yeah, that's it. You shouldn't like Missy, but you do. It's been wonderful, actually, to be part of the next generation's experience of *Doctor Who*. That's been thrilling."

Michelle will never *really* leave, then, will she? You can take the girl out of *Doctor Who*, but you can't take... *etc*. She's already a fan-favourite on the convention and expo circuit: "You know, it's a bit odd being up there at those events, but the warmth that comes back, and the sort of positive energy, you don't often have – well, I've never had on any other television show. I have never been exposed to this level of love. What's not to like? It's incredible. And humbling. I'm very grateful.

"I've been very, very lucky in my career. I've been in a lot of good stuff when it comes to being, you know, critically acclaimed; perhaps not massive commercial successes, but I've done a lot of interesting things – and, thankfully, this face makes sure that I will always be playing these slightly terrifying characters. But nothing compares to Missy. Nothing. It's been a blast."

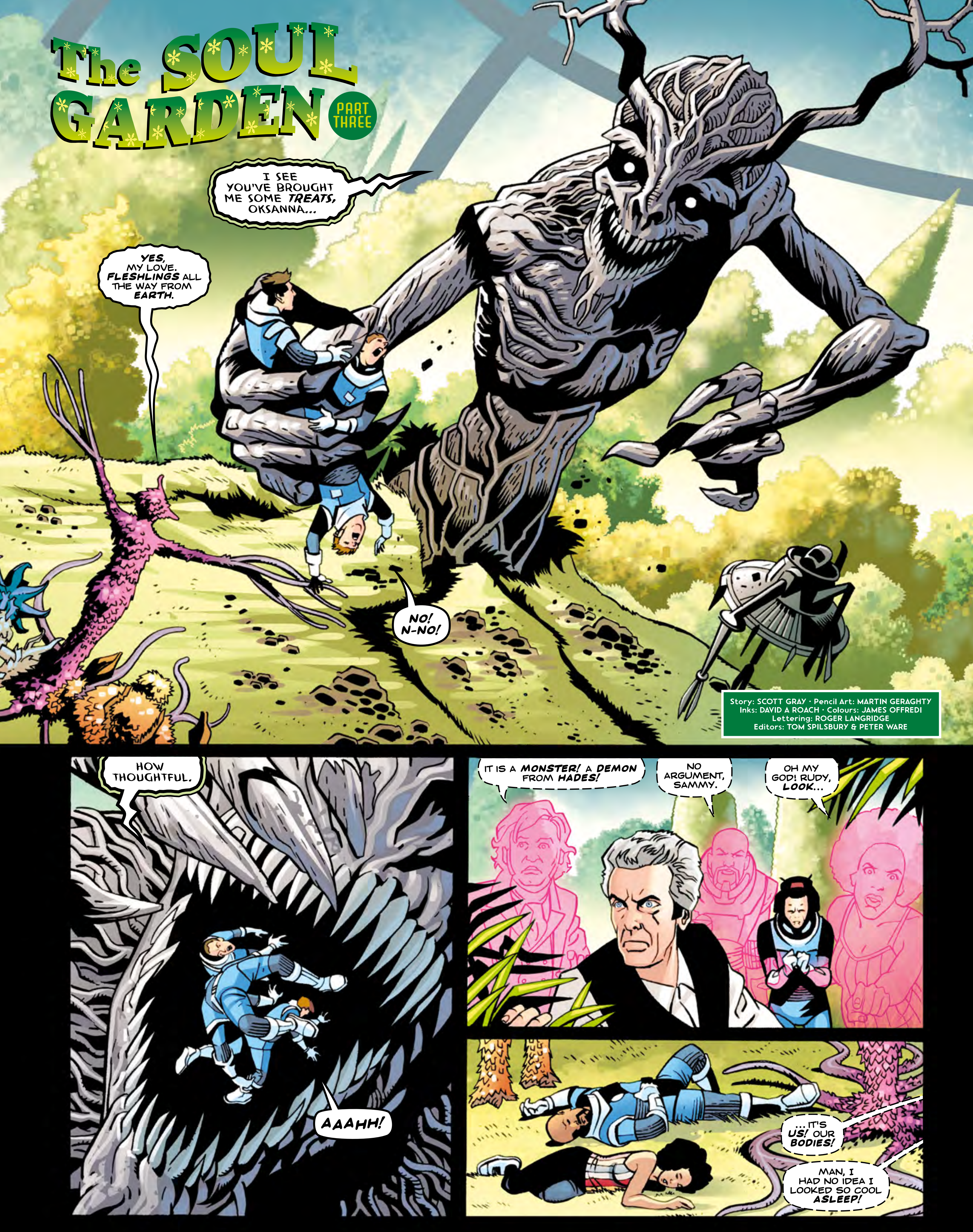
"The word that sums up Peter Capaldi for me is *kindness*."

A dynamic double act: Michelle and Peter.

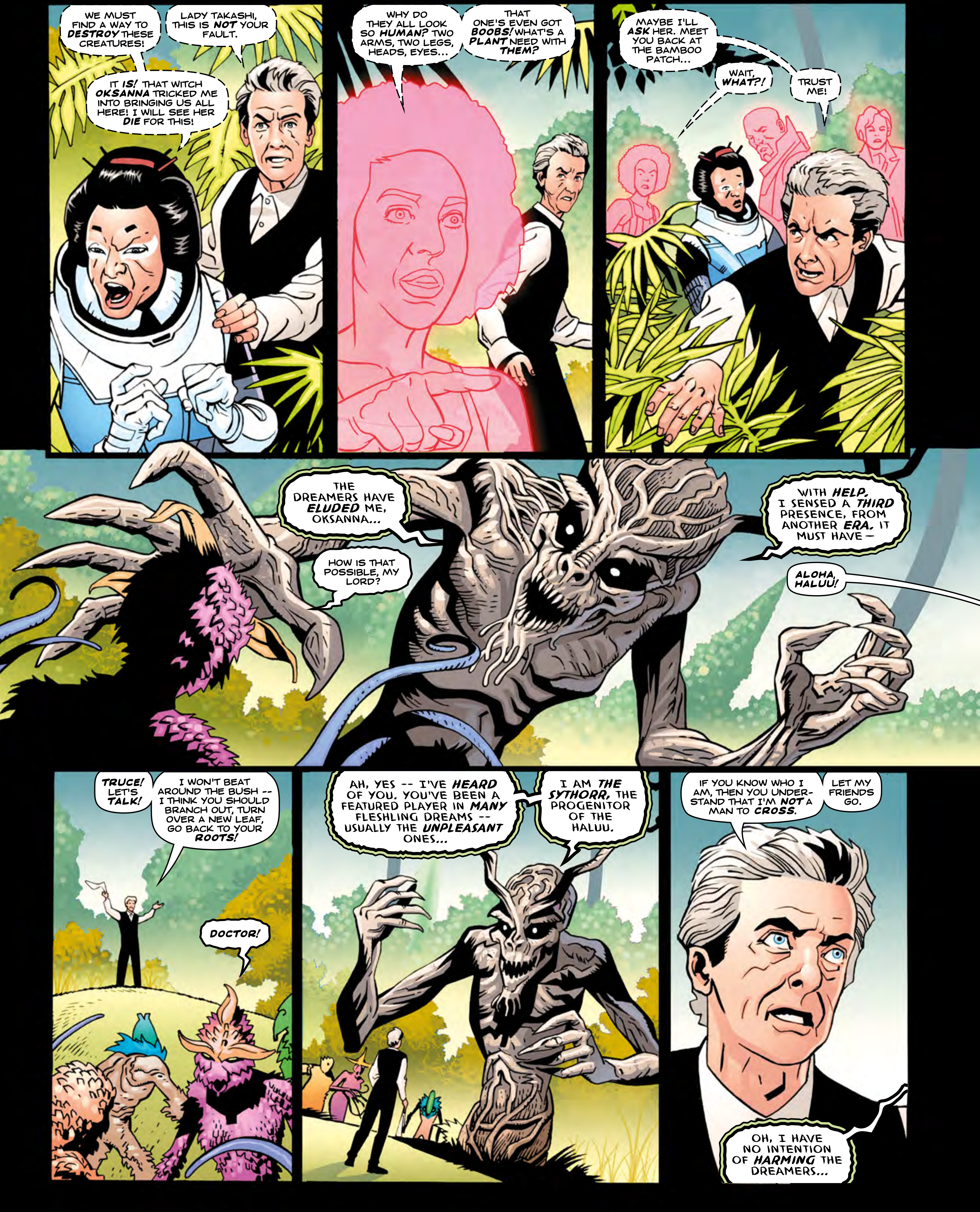
In fact, confesses Michelle, she finds it easier to define Peter Capaldi's legacy than her own. "He permeates kindness and compassion," she says, "and I think he, for me, is one of the best Doctors we've ever had. I believe him. I believe he'd be a Doctor. I believe he *is* the Doctor. His gravitas is there. And he's incredibly talented. And I'm certainly going to miss him very much. It's been such an honour to be his Master – and I wouldn't want to be anybody else's. In terms of his legacy, it's about being kind. That would be the word that sums up Peter Capaldi for me: *kindness*. And I think we could do with a lot more of that in the world today, don't you?" DWM

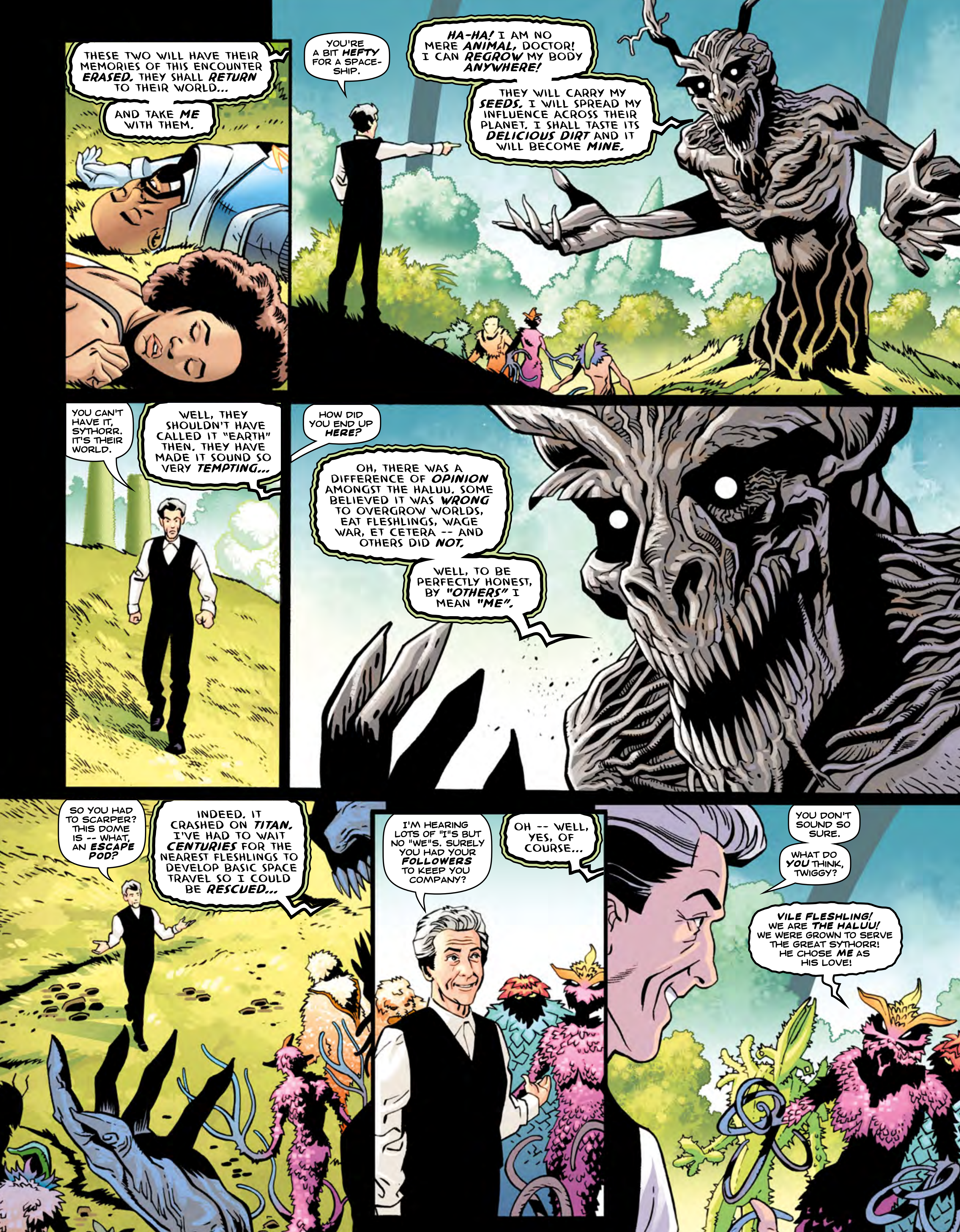
The SOUL GARDEN

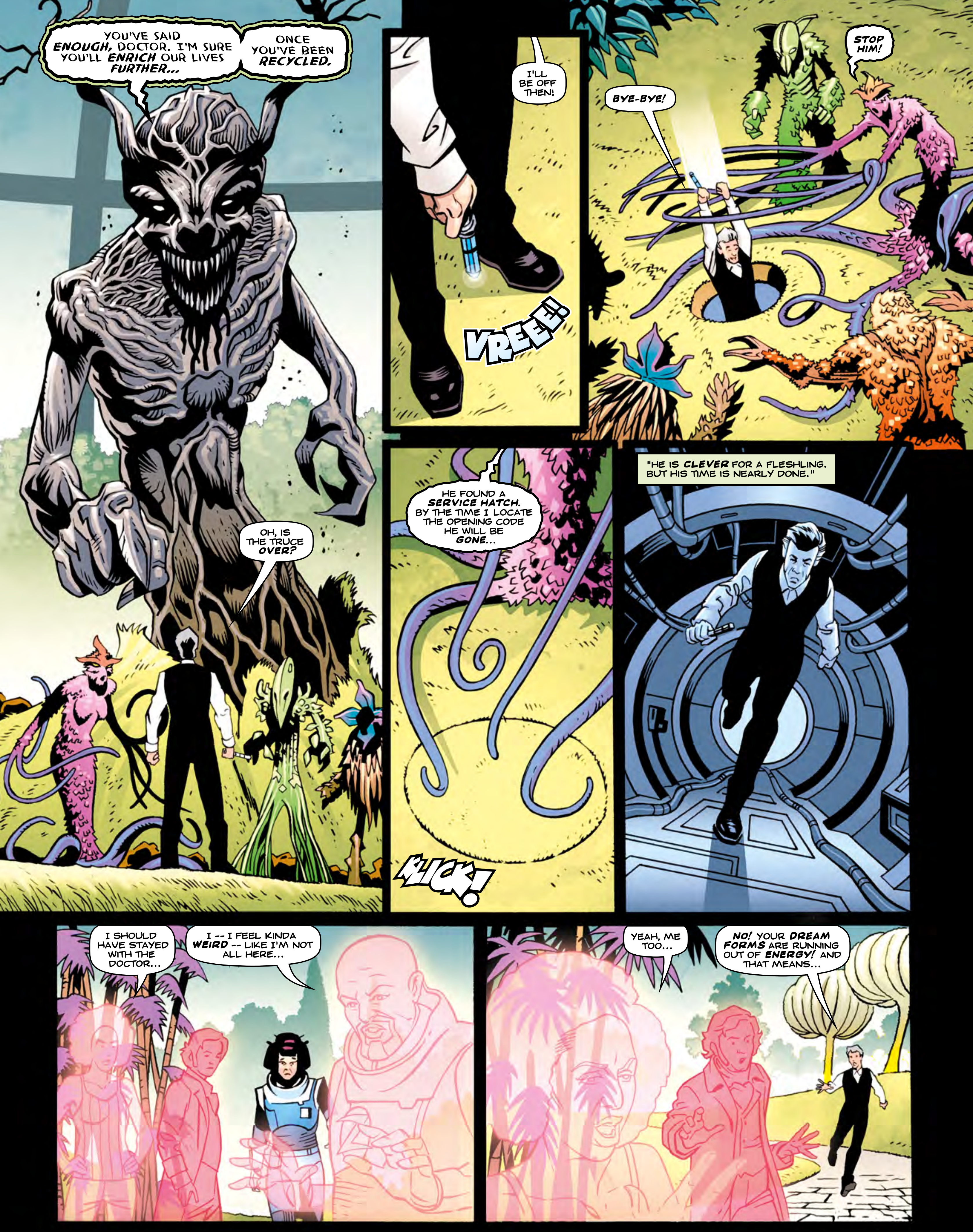
PART THREE

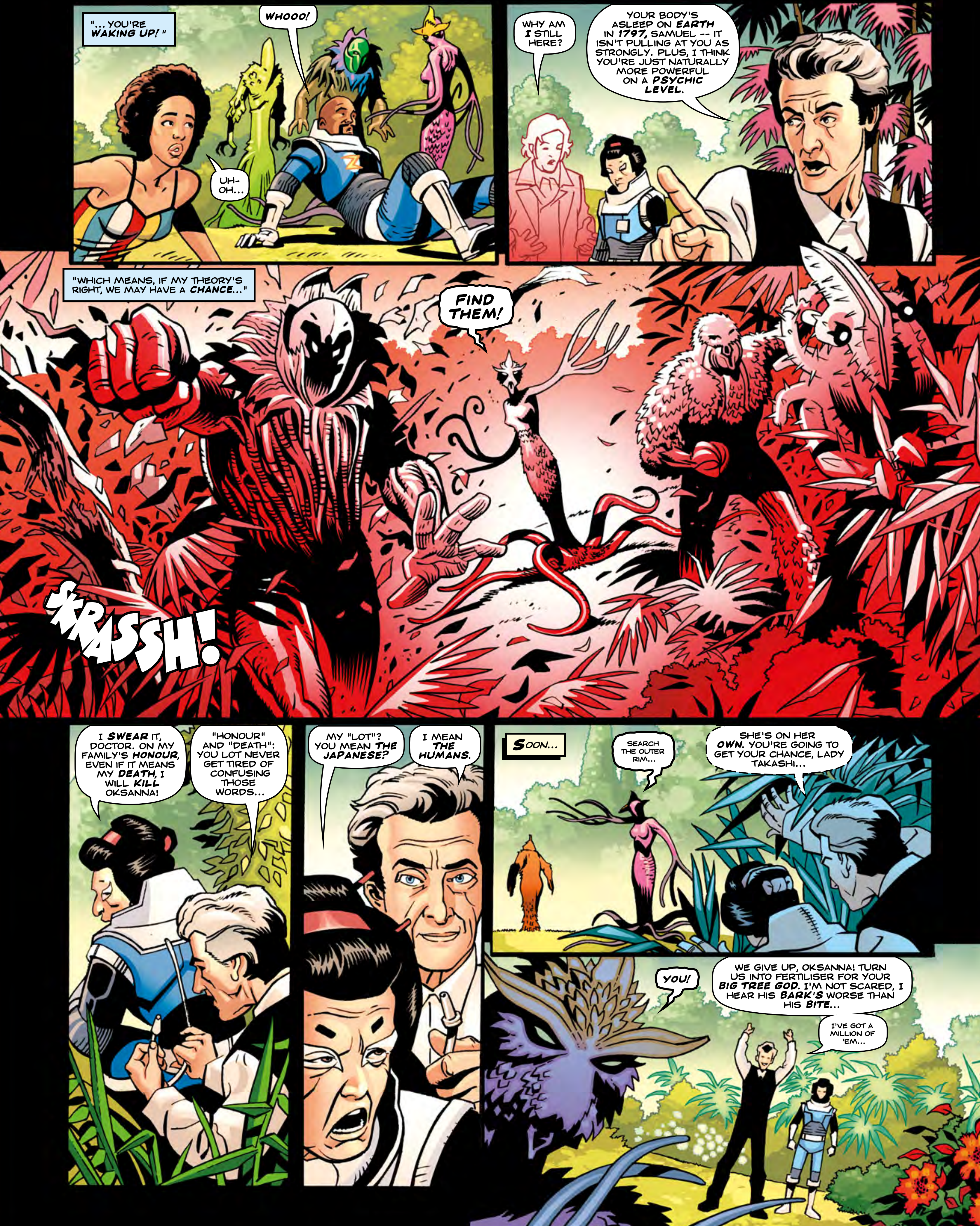

I SEE YOU'VE BROUGHT ME SOME *TREATS,* OKSANNA...
YES, MY LOVE. ***FLESHLINGS*** ALL THE WAY FROM *EARTH.*
NO! N-NO!
HOW THOUGHTFUL.
AAAHH!
IT IS A ***MONSTER!*** A ***DEMON*** FROM ***HADES!***
NO ARGUMENT, SAMMY.
OH MY GOD! RUDY, ***LOOK...***
...IT'S ***US!*** OUR ***BODIES!***
MAN, I HAD NO IDEA I LOOKED SO COOL ***ASLEEP!***

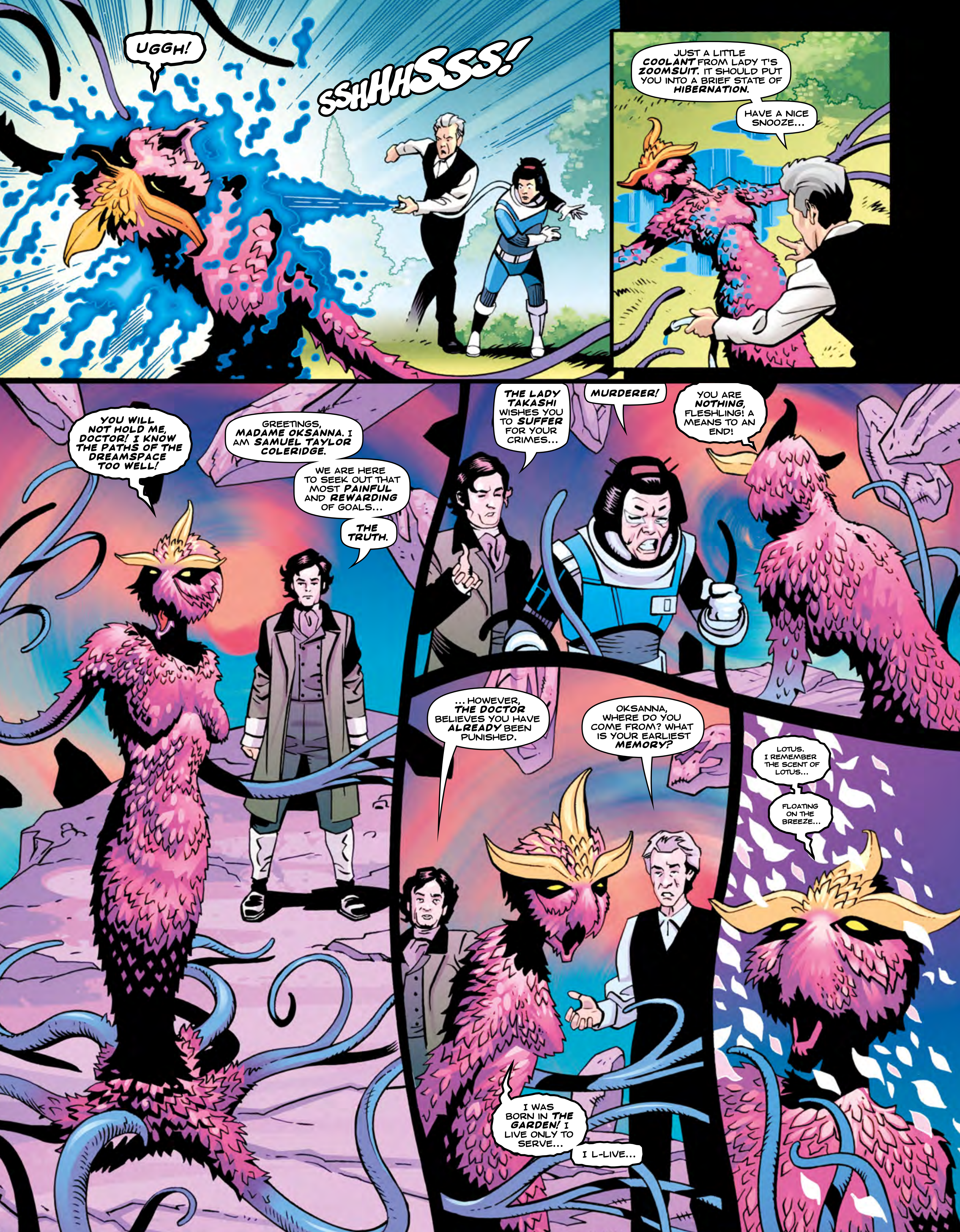
Story: SCOTT GRAY · Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH · Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

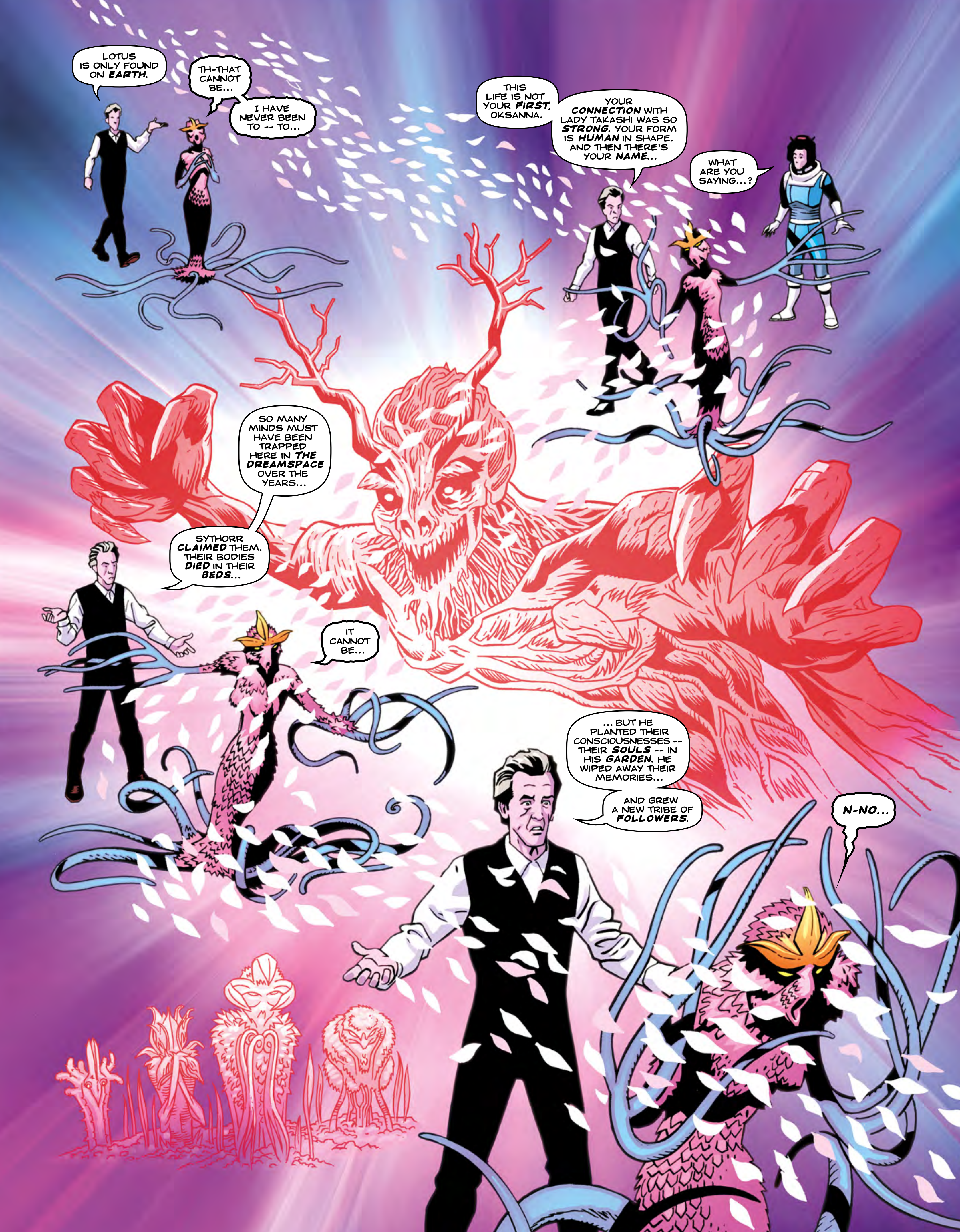

WE MUST FIND A WAY TO DESTROY THESE CREATURES!
LADY TAKASHI, THIS IS NOT YOUR FAULT.
IT IS! THAT WITCH OKSANNA TRICKED ME INTO BRINGING US ALL HERE! I WILL SEE HER DIE FOR THIS!
WHY DO THEY ALL LOOK SO HUMAN? TWO ARMS, TWO LEGS, HEADS, EYES...
THAT ONE'S EVEN GOT BOOBS! WHAT'S A PLANT NEED WITH THEM?
MAYBE I'LL ASK HER. MEET YOU BACK AT THE BAMBOO PATCH...
WAIT, WHAT?!
TRUST ME!
THE DREAMERS HAVE ELUDED ME, OKSANNA...
HOW IS THAT POSSIBLE, MY LORD?
WITH HELP. I SENSED A THIRD PRESENCE, FROM ANOTHER ERA. IT MUST HAVE—
ALOHA, HALUU!
TRUCE! LET'S TALK!
I WON'T BEAT AROUND THE BUSH -- I THINK YOU SHOULD BRANCH OUT, TURN OVER A NEW LEAF, GO BACK TO YOUR ROOTS!
DOCTOR!
AH, YES -- I'VE HEARD OF YOU. YOU'VE BEEN A FEATURED PLAYER IN MANY FLESHLING DREAMS -- USUALLY THE UNPLEASANT ONES...
I AM THE SYTHORR, THE PROGENITOR OF THE HALUU.
IF YOU KNOW WHO I AM, THEN YOU UNDERSTAND THAT I'M NOT A MAN TO CROSS.
LET MY FRIENDS GO.
OH, I HAVE NO INTENTION OF HARMING THE DREAMERS...

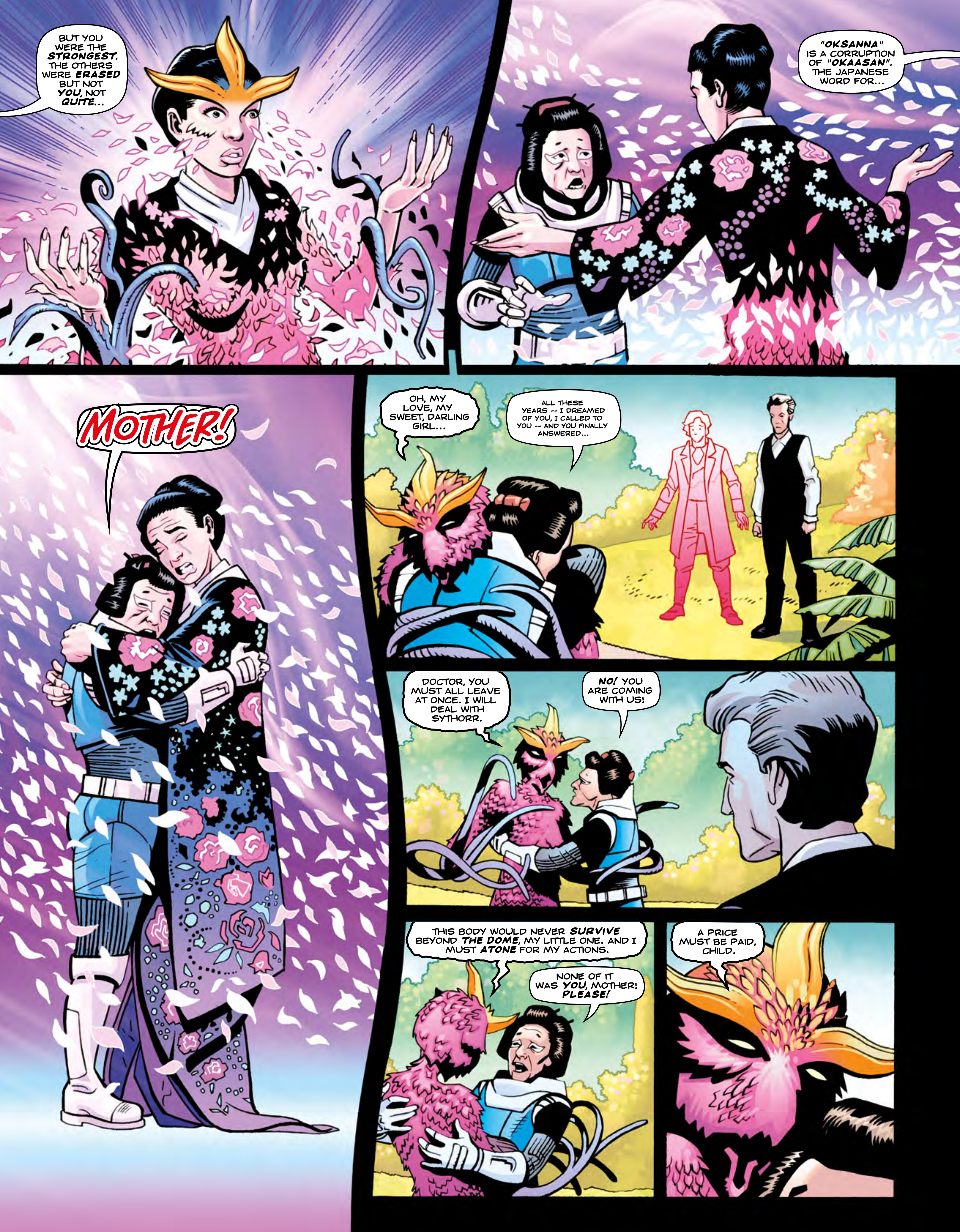

THESE TWO WILL HAVE THEIR MEMORIES OF THIS ENCOUNTER *ERASED.* THEY SHALL *RETURN* TO THEIR WORLD...
AND TAKE *ME* WITH THEM.
YOU'RE A BIT *HEFTY* FOR A SPACE-SHIP.
HA-HA! I AM NO MERE *ANIMAL,* DOCTOR! I CAN *REGROW* MY BODY *ANYWHERE!*
THEY WILL CARRY MY *SEEDS.* I WILL SPREAD MY INFLUENCE ACROSS THEIR PLANET. I SHALL TASTE ITS *DELICIOUS DIRT* AND IT WILL BECOME *MINE.*
YOU CAN'T HAVE IT, SYTHORR. IT'S THEIR WORLD.
WELL, THEY SHOULDN'T HAVE CALLED IT "EARTH" THEN. THEY HAVE MADE IT SOUND SO VERY *TEMPTING...*
HOW DID YOU END UP *HERE?*
OH, THERE WAS A DIFFERENCE OF *OPINION* AMONGST THE HALUU. SOME BELIEVED IT WAS *WRONG* TO OVERGROW WORLDS, EAT FLESHLINGS, WAGE WAR, ET CETERA -- AND OTHERS DID *NOT.*
WELL, TO BE PERFECTLY HONEST, BY *"OTHERS"* I MEAN *"ME".*
SO YOU HAD TO SCARPER? THIS DOME IS -- WHAT, AN *ESCAPE POD?*
INDEED. IT CRASHED ON *TITAN.* I'VE HAD TO WAIT *CENTURIES* FOR THE NEAREST FLESHLINGS TO DEVELOP BASIC SPACE TRAVEL SO I COULD BE *RESCUED...*
I'M HEARING LOTS OF "I"S BUT NO "WE"S. SURELY YOU HAD YOUR *FOLLOWERS* TO KEEP YOU COMPANY?
OH -- WELL, YES, OF COURSE...
YOU DON'T SOUND SO SURE.
WHAT DO *YOU* THINK, TWIGGY?
VILE FLESHLING! WE ARE *THE HALUU!* WE WERE GROWN TO SERVE THE GREAT SYTHORR! HE CHOSE *ME* AS HIS LOVE!

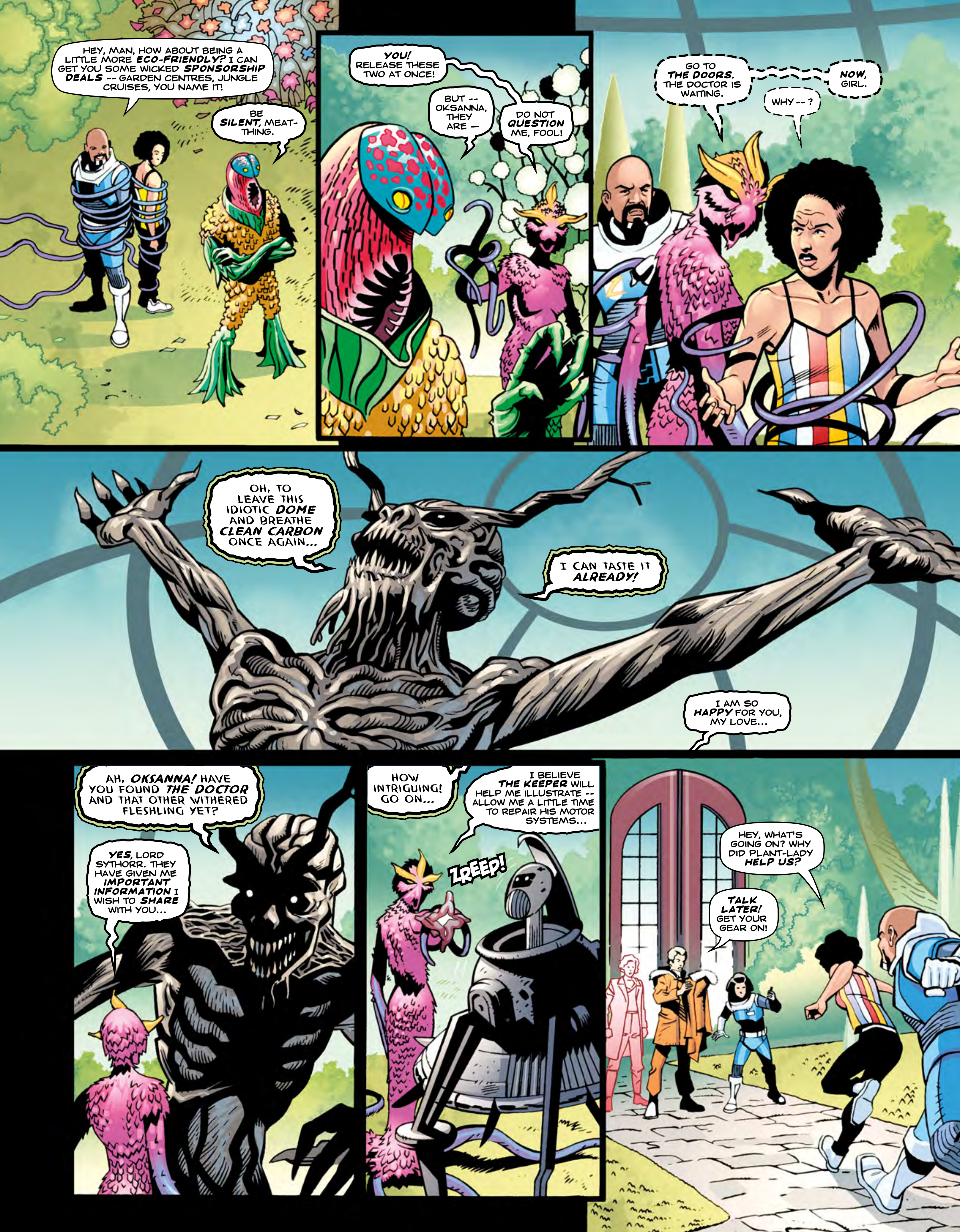

YOU'VE SAID ENOUGH, DOCTOR. I'M SURE YOU'LL ENRICH OUR LIVES FURTHER...
ONCE YOU'VE BEEN RECYCLED.
OH, IS THE TRUCE OVER?
I'LL BE OFF THEN!
VREEE!
BYE-BYE!
STOP HIM!
HE FOUND A SERVICE HATCH. BY THE TIME I LOCATE THE OPENING CODE HE WILL BE GONE...
KLICK!
"HE IS CLEVER FOR A FLESHLING. BUT HIS TIME IS NEARLY DONE."
I SHOULD HAVE STAYED WITH THE DOCTOR...
I -- I FEEL KINDA WEIRD -- LIKE I'M NOT ALL HERE...
YEAH, ME TOO...
NO! YOUR DREAM FORMS ARE RUNNING OUT OF ENERGY! AND THAT MEANS...

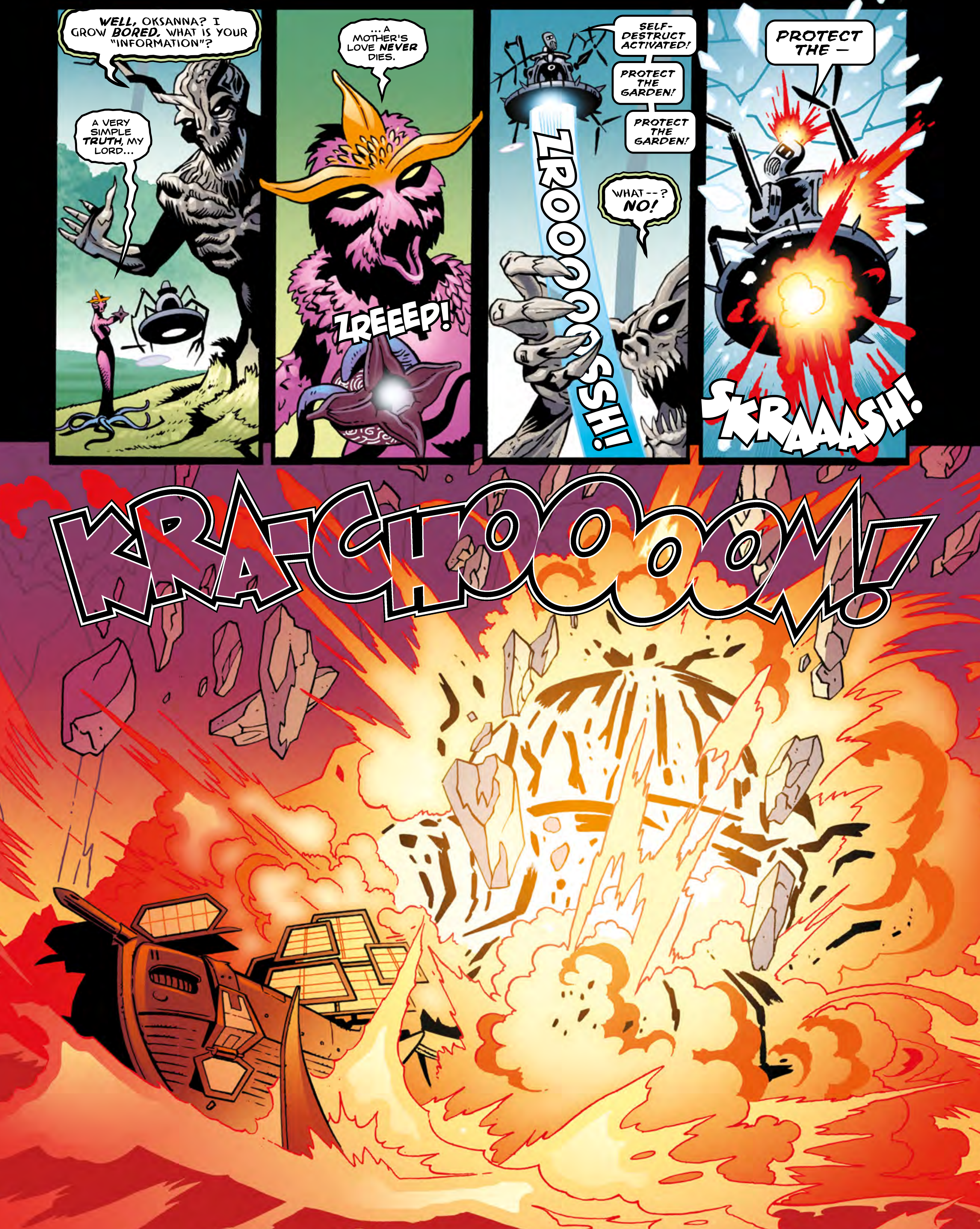

"...YOU'RE WAKING UP!"
WHOOO!
UH-OH...
WHY AM I STILL HERE?
YOUR BODY'S ASLEEP ON EARTH IN 1797, SAMUEL -- IT ISN'T PULLING AT YOU AS STRONGLY. PLUS, I THINK YOU'RE JUST NATURALLY MORE POWERFUL ON A PSYCHIC LEVEL.
"WHICH MEANS, IF MY THEORY'S RIGHT, WE MAY HAVE A CHANCE..."
FIND THEM!
SKRASSH!
I SWEAR IT, DOCTOR. ON MY FAMILY'S HONOUR, EVEN IF IT MEANS MY DEATH, I WILL KILL OKSANNA!
"HONOUR" AND "DEATH": YOU LOT NEVER GET TIRED OF CONFUSING THOSE WORDS...
MY "LOT"? YOU MEAN THE JAPANESE?
I MEAN THE HUMANS.
SOON...
SEARCH THE OUTER RIM...
SHE'S ON HER OWN. YOU'RE GOING TO GET YOUR CHANCE, LADY TAKASHI...
YOU!
WE GIVE UP, OKSANNA! TURN US INTO FERTILISER FOR YOUR BIG TREE GOD. I'M NOT SCARED, I HEAR HIS BARK'S WORSE THAN HIS BITE...
I'VE GOT A MILLION OF 'EM...

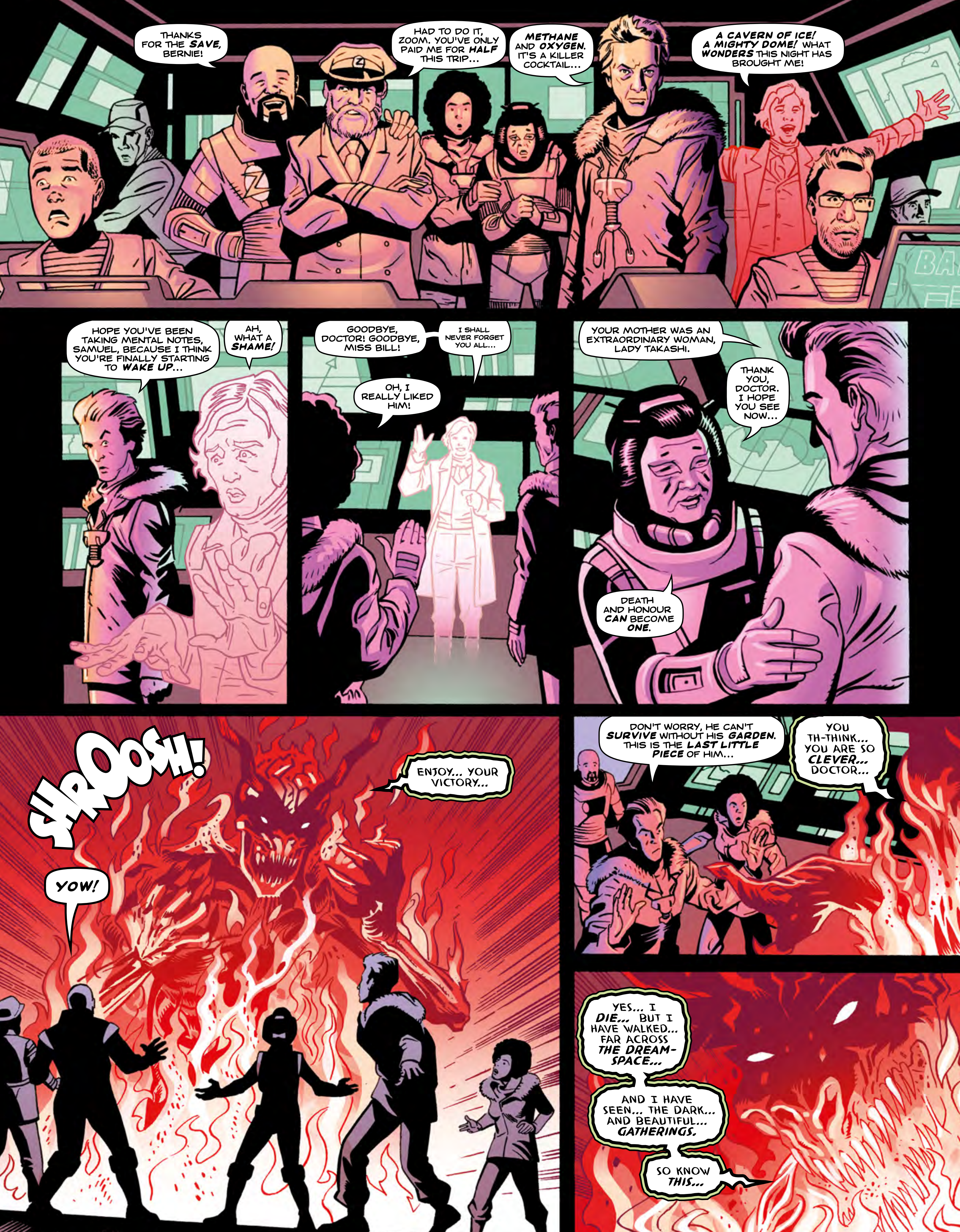

UGGH!
SSHHHSSS!
JUST A LITTLE COOLANT FROM LADY T'S ZOOMSUIT. IT SHOULD PUT YOU INTO A BRIEF STATE OF HIBERNATION.
HAVE A NICE SNOOZE...
YOU WILL NOT HOLD ME, DOCTOR! I KNOW THE PATHS OF THE DREAMSPACE TOO WELL!
GREETINGS, MADAME OKSANNA. I AM SAMUEL TAYLOR COLERIDGE.
WE ARE HERE TO SEEK OUT THAT MOST PAINFUL AND REWARDING OF GOALS...
THE TRUTH.
THE LADY TAKASHI WISHES YOU TO SUFFER FOR YOUR CRIMES...
MURDERER!
YOU ARE NOTHING, FLESHLING! A MEANS TO AN END!
...HOWEVER, THE DOCTOR BELIEVES YOU HAVE ALREADY BEEN PUNISHED.
OKSANNA, WHERE DO YOU COME FROM? WHAT IS YOUR EARLIEST MEMORY?
I WAS BORN IN THE GARDEN! I LIVE ONLY TO SERVE...
I L-LIVE...
LOTUS. I REMEMBER THE SCENT OF LOTUS...
FLOATING ON THE BREEZE...

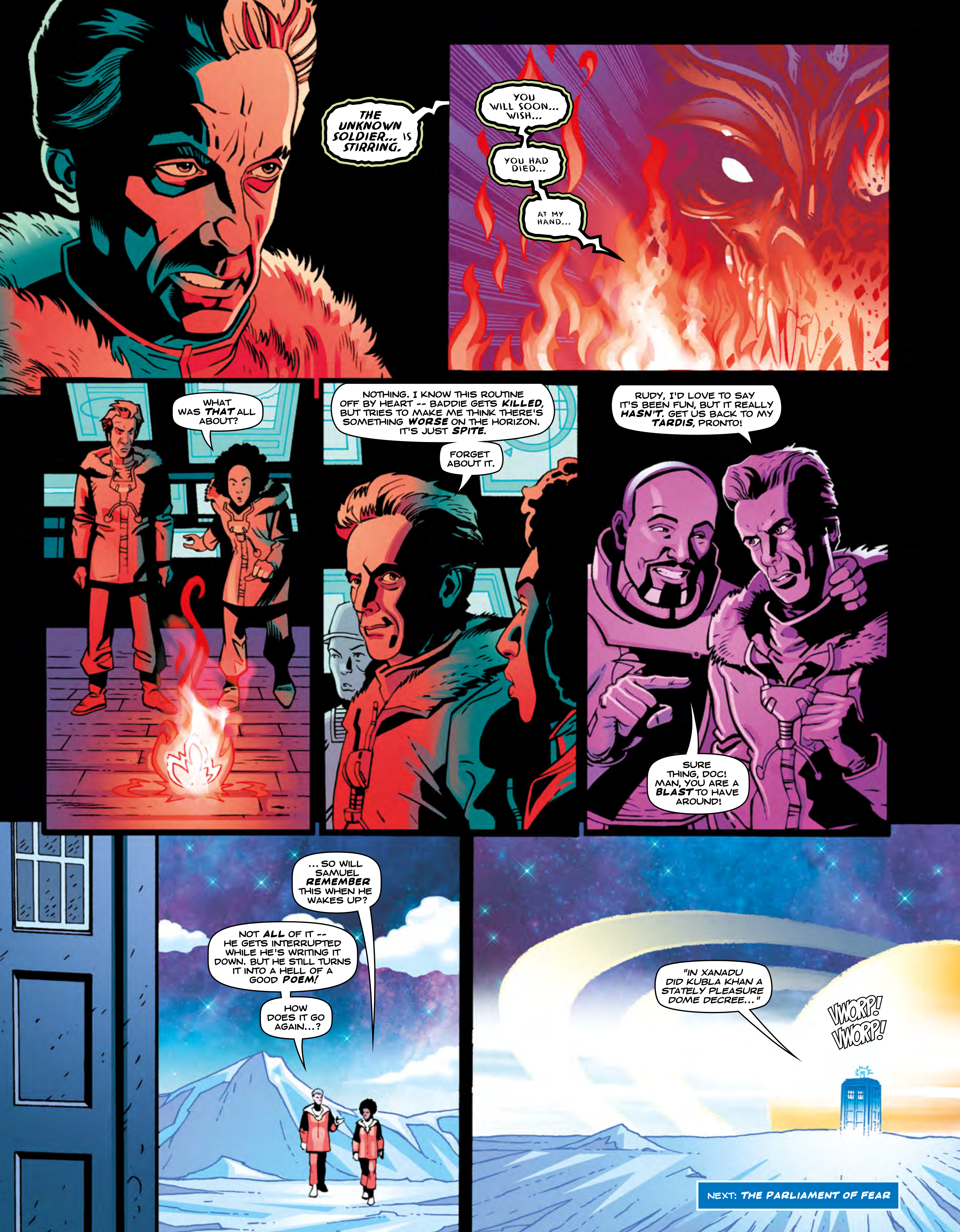

LOTUS IS ONLY FOUND ON **EARTH.**
TH-THAT CANNOT BE...
I HAVE NEVER BEEN TO -- TO...
THIS LIFE IS NOT YOUR **FIRST,** OKSANNA.
YOUR **CONNECTION** WITH LADY TAKASHI WAS SO **STRONG.** YOUR FORM IS **HUMAN** IN SHAPE. AND THEN THERE'S YOUR **NAME...**
WHAT ARE YOU SAYING...?
SO MANY MINDS MUST HAVE BEEN TRAPPED HERE IN **THE DREAMSPACE** OVER THE YEARS...
SYTHORR **CLAIMED** THEM. THEIR BODIES **DIED** IN THEIR **BEDS...**
IT CANNOT BE...
... BUT HE PLANTED THEIR CONSCIOUSNESSES -- THEIR **SOULS** -- IN HIS **GARDEN.** HE WIPED AWAY THEIR MEMORIES...
AND GREW A NEW TRIBE OF **FOLLOWERS.**
N-NO...


BUT YOU WERE THE **STRONGEST**. THE OTHERS WERE **ERASED** BUT NOT **YOU**, NOT **QUITE**...
"**OKSANNA**" IS A CORRUPTION OF "**OKAASAN**". THE JAPANESE WORD FOR...
MOTHER!
OH, MY LOVE, MY SWEET, DARLING GIRL...
ALL THESE YEARS -- I DREAMED OF YOU, I CALLED TO YOU -- AND YOU FINALLY ANSWERED...
DOCTOR, YOU MUST ALL LEAVE AT ONCE. I WILL DEAL WITH SYTHORR.
NO! YOU ARE COMING WITH US!
THIS BODY WOULD NEVER **SURVIVE** BEYOND **THE DOME**, MY LITTLE ONE. AND I MUST **ATONE** FOR MY ACTIONS.
NONE OF IT WAS **YOU**, MOTHER! **PLEASE!**
A PRICE MUST BE PAID, CHILD.


HEY, MAN, HOW ABOUT BEING A LITTLE MORE ECO-FRIENDLY? I CAN GET YOU SOME WICKED SPONSORSHIP DEALS -- GARDEN CENTRES, JUNGLE CRUISES, YOU NAME IT!
BE SILENT, MEAT-THING.
YOU! RELEASE THESE TWO AT ONCE!
BUT -- OKSANNA, THEY ARE --
DO NOT QUESTION ME, FOOL!
GO TO THE DOORS. THE DOCTOR IS WAITING.
NOW, GIRL.
WHY -- ?
OH, TO LEAVE THIS IDIOTIC DOME AND BREATHE CLEAN CARBON ONCE AGAIN...
I CAN TASTE IT ALREADY!
I AM SO HAPPY FOR YOU, MY LOVE...
AH, OKSANNA! HAVE YOU FOUND THE DOCTOR AND THAT OTHER WITHERED FLESHLING YET?
YES, LORD SYTHORR. THEY HAVE GIVEN ME IMPORTANT INFORMATION I WISH TO SHARE WITH YOU...
HOW INTRIGUING! GO ON...
I BELIEVE THE KEEPER WILL HELP ME ILLUSTRATE -- ALLOW ME A LITTLE TIME TO REPAIR HIS MOTOR SYSTEMS...
ZREEP!
HEY, WHAT'S GOING ON? WHY DID PLANT-LADY HELP US?
TALK LATER! GET YOUR GEAR ON!


WELL, OKSANNA? I GROW BORED. WHAT IS YOUR "INFORMATION"?
A VERY SIMPLE TRUTH, MY LORD...
... A MOTHER'S LOVE NEVER DIES.
ZREEEP!
SELF-DESTRUCT ACTIVATED!
PROTECT THE GARDEN!
PROTECT THE GARDEN!
ZROOOOOOSSH!
WHAT--? NO!
PROTECT THE —
SKRAAASH!
KRA-CHOOOOOM!


THANKS FOR THE SAVE, BERNIE!
HAD TO DO IT, ZOOM. YOU'VE ONLY PAID ME FOR HALF THIS TRIP...
METHANE AND OXYGEN. IT'S A KILLER COCKTAIL...
A CAVERN OF ICE! A MIGHTY DOME! WHAT WONDERS THIS NIGHT HAS BROUGHT ME!
HOPE YOU'VE BEEN TAKING MENTAL NOTES, SAMUEL, BECAUSE I THINK YOU'RE FINALLY STARTING TO WAKE UP...
AH, WHAT A SHAME!
GOODBYE, DOCTOR! GOODBYE, MISS BILL!
I SHALL NEVER FORGET YOU ALL...
OH, I REALLY LIKED HIM!
YOUR MOTHER WAS AN EXTRAORDINARY WOMAN, LADY TAKASHI.
THANK YOU, DOCTOR. I HOPE YOU SEE NOW...
DEATH AND HONOUR CAN BECOME ONE.
SHROOSH!
ENJOY... YOUR VICTORY...
YOW!
DON'T WORRY, HE CAN'T SURVIVE WITHOUT HIS GARDEN. THIS IS THE LAST LITTLE PIECE OF HIM...
YOU TH-THINK... YOU ARE SO CLEVER... DOCTOR...
YES... I DIE... BUT I HAVE WALKED... FAR ACROSS THE DREAM-SPACE...
AND I HAVE SEEN... THE DARK... AND BEAUTIFUL... GATHERINGS.
SO KNOW THIS...


THE UNKNOWN SOLDIER... IS STIRRING.
YOU WILL SOON... WISH...
YOU HAD DIED...
AT MY HAND...
WHAT WAS THAT ALL ABOUT?
NOTHING. I KNOW THIS ROUTINE OFF BY HEART -- BADDIE GETS KILLED, BUT TRIES TO MAKE ME THINK THERE'S SOMETHING WORSE ON THE HORIZON. IT'S JUST SPITE.
FORGET ABOUT IT.
RUDY, I'D LOVE TO SAY IT'S BEEN FUN, BUT IT REALLY HASN'T. GET US BACK TO MY TARDIS, PRONTO!
SURE THING, DOC! MAN, YOU ARE A BLAST TO HAVE AROUND!
...SO WILL SAMUEL REMEMBER THIS WHEN HE WAKES UP?
NOT ALL OF IT -- HE GETS INTERRUPTED WHILE HE'S WRITING IT DOWN. BUT HE STILL TURNS IT INTO A HELL OF A GOOD POEM!
HOW DOES IT GO AGAIN...?
"IN XANADU DID KUBLA KHAN A STATELY PLEASURE DOME DECREE..."
VWORP! VWORP!
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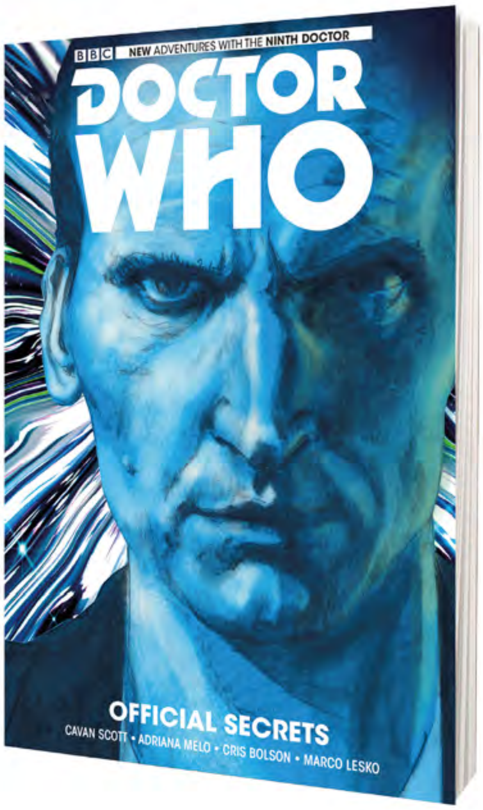
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DOCTOR WHO
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THE JOURNEY TO MARS!

With his ninth *Doctor Who* TV script *Empress of Mars* having recently aired, we decided to take a wander back through the career of Mark Gatiss…

INTERVIEW BY **JASON ARNOPP**

"I'll tell you some gossip," is one of many splendid things that Mark Gatiss says on a regular basis, with his eyes all a-twinkle. He's sitting on a TV set, as is his wont, except this time he's directing.

We're in a remarkably convincing and old-fashioned pub, where one episode of *Queers* is set. This is the BBC Four series of monologues which Mark is curating, and which sets out to document 100 years of LGBT experience. Between takes we chat about *giallo* movies, the wonderfully ludicrous 1974 Amicus werewolf film *The Beast Must Die* and fun rumours about the incoming new mystery-shrouded administration of *Doctor Who*. He seems extremely relaxed as a director, despite the lion's share of his experience having been in the worlds of acting and writing (plus strangling, of course, if we are to believe his Twitter bio). And this experience is considerable: we've come to chat to Mark about his work in *Doctor Who*, which will require two sittings all by itself. If we were to cover Mark's entire body of work across film, TV, books and the stage, the end result would assuredly fill a book or two.

"I want to engender an atmosphere of relaxation," he says of directing, "because that helps people do their best work. It's stressful enough as it is, without the director or the lead actor or whoever throwing a wobbly. Also, there's just no excuse for it: everybody's up against pressure. I mean, it can be very different if you're struggling to complete an episode of *Doctor Who* and you've only got one scene in the can! But even so, it's beholden upon whoever's running the show to be kind and nice."

This last remark seems quintessentially Gatissian, since he's always come across as a very nice man indeed, and still seems utterly unaffected by his appearances in the likes of HBO big-hitter *Game of Thrones*, in which he plays Tycho Nestoris. After he has persuaded me to walk past the pub window on camera as an impromptu extra, in a selection of period hats, we head out onto Islington's streets in search of a real pub. Once Mark is pint-handed, we settle down to discuss his latest episode *Empress of Mars*. Over the next five hours – and two issues of **DWM**, all told – we'll discuss so much more, and hopefully learn a little more about the man himself. A journey to the centre of Mark Gatiss, if you will.

> **"*Empress of Mars* is scientific romance… I've got an affinity with it, as Nestenes have with plastic!"**

Remember how the Ninth Doctor was intimately in touch with the entire universe at all times and could feel it beneath his feet? Mark has much the same relationship with everything *Doctor Who*. His brain is one gigantic Web of Fear. When he speaks about this show, unbridled joy and passion shines through his eyes. You often glimpse the sheer volume of *Who*-related stories and trivia in that head, and how they might occasionally feel a burden. At one point during our epic chat, when ►

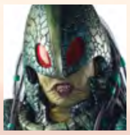
Friday serves the afternoon tea.

LIFE ON MARS

Mark shares his thoughts on the main characters in *Empress of Mars*...

CATCHLOVE (Ferdinand Kingsley)
"He's a kind of Flashman imperialist character. I love the Flashman books and actually stole a line from one of those about being hanged for this episode: 'dancing the Newgate polka'! That kind of moustache-twirling bad Leslie Phillips is a joy to do and Ferdinand Kingsley's great in this, really marvellous."

GODSACRE (Anthony Calf)
"I've been doing this for years with characters like Rasmussen from *Sleep No More* [2015], but Godsacre is what I call an Ian Hendry character: a weak man. As we discover, he shouldn't be in command. He's being blackmailed because of his cowardice, but in the end he comes through. I love that kind of morally compromised character. You can imagine his guts are in knots all the time, through having to pretend. He's someone like Fewsham in *The Seeds of Death* [1969]: a frightened man in a ventilation shaft is one of my favourite *Doctor Who* characters. Anthony Calf was one of the family who get killed by Terileptils at the beginning of *The Visitation* [1982]. That was his first TV job! He's played a lot of establishment men with ulcers."



IRAXXA (Adele Lynch)
"Friday has learned by experience that we need to negotiate, whereas Iraxxa is like Napoleon, insisting that Ice Warriors don't compromise. This story is all about her learning to accommodate. I think there's always been something in my head about the notion of fearsome monsters doing domestic things. I think it comes from *The Power of the Daleks* [1966] and *The Evil of the Daleks* [1967]. When Daleks are not behaving as you think they should, there's something creepy about it. And also something quite endearing!"

FRIDAY (Richard Ashton)
"I wanted to make him damaged but sympathetic. The notion of a warrior tempered by time has always appealed to me. He's weary and most firebrands get to that position. Just before Ian Paisley died, John Humphrys asked if he ever expected to sit down with Martin McGuinness. And Paisley said, 'There is such a thing as forgiveness.' Someone like Friday has been through fire. He's been injured. He wakes up, thousands of years adrift in time, when his people appear to be dead, but he's the one who's able to say, 'Trust me, we need to talk to these people and find a way'".

JACKDAW (Ian Beattie)
"A deliberately Dickensian character. What with Magpie from *The Idiot's Lantern* [2006], I've just realised there's a bird theme in my characters! I worked with Ian Beattie on *Game of Thrones*. He came in for it and there was no question that he was absolutely right for that sort of Bill Sykes figure. Again, you're playing with those Victorian caricatures: the bluff sergeant major, the slightly naïve private, the jack-the-lad..."

VINCEY (Bayo Gbadamosi)
"I did loads of research until I discovered that there was a black soldier during the Victorian era. None of that research has survived in the episode, but it remains as an impression! This character is named after Leo Vincey in [the 1887 H Rider Haggard novel] *She*. Another nod to Victorian adventurism! I suppose he's another Victorian archetype: the slightly wet-behind-the-ears Victorian soldier. It's *Zulu* again, isn't it? Vincey wants to get home to his sweetheart, except they're marooned on Mars as opposed to 'the front'. It's a terrible shame when he dies, but I did that so that when Catchlove is executed, we wouldn't mind!"

he struggles to recall one specific scrap of *Who* trivia, he actually clutches his temples and says, "Jesus, my head's too full of things!"

Mark's all-encompassing love of *Doctor Who* makes him prone to glorious asides and mini tangents, but you can always rely on him to navigate his way straight back to the point. For instance: "*Empress of Mars* is scientific romance: Conan Doyle, Wells, Verne, Edgar Rice Burroughs... From *The Unquiet Dead* [2005] onwards, it's kind of my favourite thing. I've got an affinity with it, as Nestenes have with plastic! Sorry – the word 'affinity' always makes me think of that. But that sort of thing is mother's milk to me: I've grown up with the *Boy's Own* version of it all. Gets the claret pumping, all those turns of phrases, the names and the attitude."

I would have loved to see you write an episode of the BBC spy drama *Spooks*. You would've written the hell out of MI5 boss Harry Pearce having a brandy with the PM in some members' club.

"Well, I do love all that, but I suppose I particularly love it when it's period, because there's a resonance there. There are some periods where I can write that stuff by the yard, because that way of speaking is very familiar to me. So if you say it needs to be set in the Reform Club in 1895, I can do that easily."

"What I realise now is the profound influence of *Star Trek* on *Doctor Who*."

Why do you think you're so drawn to establishment and empire as subject matter and dramatic settings, when you're presumably not all that way inclined politically?

"I don't know, I'm conflicted. I love this country, but I don't love everything about it. I tear up on Remembrance Sunday but I hate half of what we've become. I think part of being British is being a hypocrite! You can't help it because it's in your absolute fibre. I'm totally in love with the notion of British imperialism, but I think it's despicable. It's partly because we were brought up on all that, on the notion of empires. The true story of Rorke's Drift is much more morally mucky and disturbing, but the cinematic version is kind of perfect."

"Fire!!!"

As Mark said in our *Empress of Mars* preview last issue, the 1964 film *Zulu*, which depicted the battle of Rorke's Drift, was the primary model for this story, right down to the way that the indigenous population end up being the good guys.

"I love the nuance of that. In that movie, the Zulus look like the enemy, but in the end, rather brilliantly, they salute the British and say, 'You're amazing!' I knew there was something to be done there. It's such a strange coincidence that [the 1972 Third Doctor serial] *The Curse of Peladon* is all about going into the EU, and now we're coming out. That's why I thought this could be the third Peladon story, but in the end I just included a passing Brexit joke about Peladon coming out to 'take back control' [*this scene was cut from the finished episode; see box-out, opposite – Ed*].

"What you realise now," he goes on, "which I never realised at the time, was the profound influence of *Star Trek* on *Doctor Who*. *Star Trek* was first shown [in the UK] in the gap between Season Seven and Eight [in 1970]. I know Terrance Dicks and Barry Letts saw [the 1967 *Star Trek* story] *Journey to Babel* and thought, 'We can be a bit more sophisticated.' That's when all this lovely Pertwee moralising starts coming in, which I just love. I met Tim Preece once, who played Codal in *Planet of the Daleks* [1973]. He was so lovely. I just had to tell him that the bit has never left me, when the Doctor says how not everyone can be a hero and it's all right to be afraid. It really has profoundly affected me. I got my moral code from Jon Pertwee."

The Doctor warns Catchlove that he doesn't know what he's dealing with...

As Mark said in the last issue of **DWM**, he'd always wanted to put the Ice Warriors on Mars, but he notes that, "I also knew I wanted to do an Ice Queen. And then the story's title came, which was pure Edgar Rice Burroughs. Whenever you saw a list of titles in the John Carter of Mars series, there was always something like *Empress of Mars*! I also had this nice idea, which didn't quite work as I'd wanted it to, but there was going to be a question of who the empress actually is. Is it Bill? Is it Iraxxa? There was also going to be another female character, and also Queen Victoria was later Empress of India. So in the end, it was about lots of empresses. It was going to be kind of ambiguous."

As we discuss the story's genesis ('The Genesis of the Empress of Mars!' Mark chuckles), we unearth a few of Mark's previous ideas for this episode, starting with the fact that he initially intended to mount a sequel to his tremendously creepy and irreverent 2015 story *Sleep No More*.

"I thought it'd be nice to do a sort of *Abominable Snowman*/*Web of Fear* thing on it. A Mara thing: the double! The space station in *Sleep No More* was originally a city trading floor of the future, before it became a research station. But I thought it would actually be interesting to set it in the present day City, a sort of Shard story about bankers. The same thing would have happened: not because of Rasmussen, but because someone's invented something similar. I liked the idea of bankers trying to stay up longer to make more money! But then I thought, 'Steven Moffat is leaving and Peter Capaldi is leaving...' and I changed my mind."

Once Mars replaced London and the story changed entirely, the action was initially set to take place "under a glass dome, with a sort of Boris Johnson-like governor. It was basically like [1968 movie] *Carry On Up the Khyber*. Losing the dome was partly budgetary: a small, endangered expedition is gonna be easier. The biggest problem with budget, always, is trying to do the scale of it. We've had to do quite a lot of cutting to make the climactic battle work. I had a big stockade... but we couldn't do *Zulu*, so it's our version of *Zulu*. It's tighter but quite thrilling. I also love the Ice Warriors coming out of the ground, which is something I've always wanted to do!"

He adds: "Way back, I did wonder if there was anything I could do with Skaldak from *Cold War* [2013]. Unfortunately, *Empress* is set in 1881 and he doesn't wake up till 1983, so I couldn't! But it's meant to be the same war."

As we speak on 8 May, the episode hasn't entirely completed post-production, but Mark is "very pleased" with what he's seen: "We've lost a lot of stuff from the original script, but that's always the way. The rough cut is an hour long! Very long. Surprisingly long. So quite a lot has gone, actually."

Mark summarises the cuts as having been, "about tightening, which is always a good thing. I watched the full thing the other day, and it's much better tighter. The story took a long time to get going, which I hadn't felt was the case in the readthrough. There seemed to be a lot of back story and the viewer thinking, 'Where are the Ice Warriors?' So the cuts are all to the good: I'm not displeased about them, but as usual it's detail that goes. And I suppose the only thing that's a bit frustrating, is when stuff goes that you've been specifically asked to do as regards the new companion! That stuff always seems to bite the dust and you go, 'Then why did you ask for it?' But it does always tend to leave a ghost imprint, even if it's just the odd line. So, detail has gone. And jokes, sadly!"

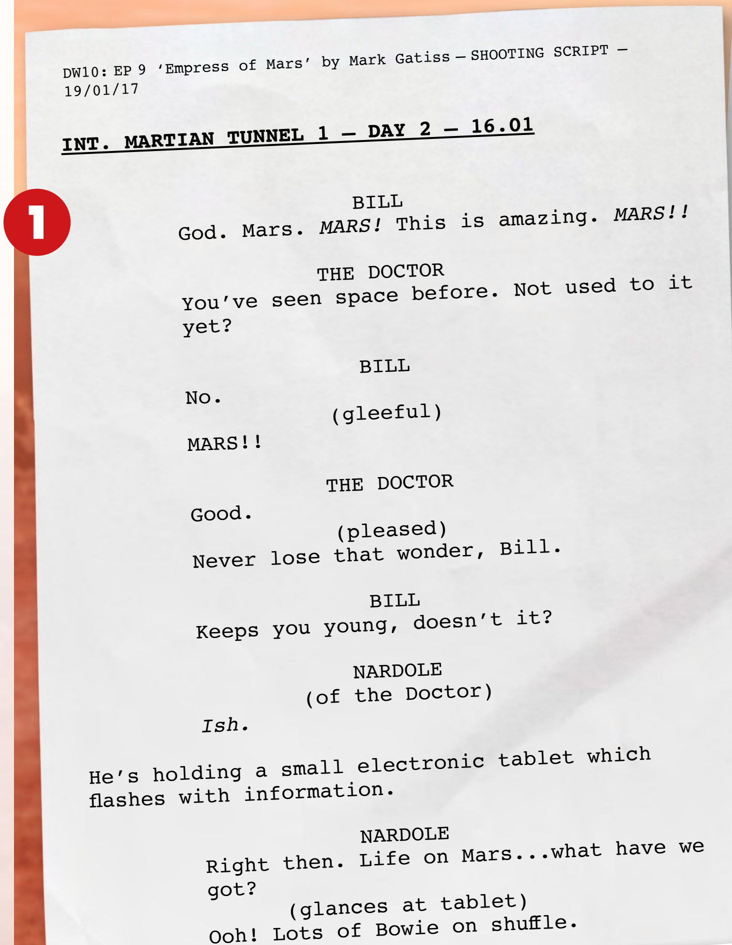
At this point, Mark offers one of his pieces of "insider gossip. Iraxxa, Empress of Mars, has nostrils! I've got this hilarious email thread called Nostrils, in which I said, 'But we've established Ice Warriors don't have nostrils!' And because it's nearly the end, Steven wrote back and said, 'Ice Queens have nostrils. Canonical.' So that's the end of that, because basically we couldn't afford to paint them out!"

We *Doctor Who* fans tend to behave like baby birds, imprinting on the first Doctor we see. As a youngster, Mark Gatiss imprinted onto the Third Doctor and marinated himself in that glorious early 70s era of the show. He would spend hours gazing ravenously at the still photographs in *The Doctor Who Monster Book*. This 1975 Target publication became so iconic to a whole generation of fans, as Mark says, "because there was nothing else! I remember poring over that picture of William Hartnell with the first three companions, where you can see this cable coming out of the ►

"OSIRANS, THE FLOOD, VARIOUS AMBASSADORS"

Deleted scenes from *Empress of Mars*...

1



DW10: EP 9 'Empress of Mars' by Mark Gatiss – SHOOTING SCRIPT –
19/01/17

INT. MARTIAN TUNNEL 1 – DAY 2 – 16.01

BILL
God. Mars. *MARS!* This is amazing. *MARS!!*

THE DOCTOR
You've seen space before. Not used to it yet?

BILL
No.
(gleeful)
MARS!!

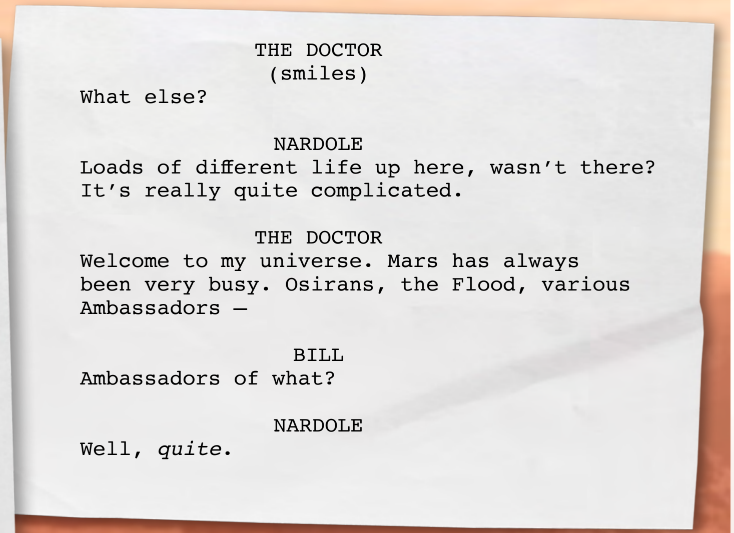
THE DOCTOR
Good.
(pleased)
Never lose that wonder, Bill.

BILL
Keeps you young, doesn't it?

NARDOLE
(of the Doctor)
Ish.

He's holding a small electronic tablet which flashes with information.

NARDOLE
Right then. Life on Mars...what have we got?
(glances at tablet)
Ooh! Lots of Bowie on shuffle.



THE DOCTOR
(smiles)
What else?

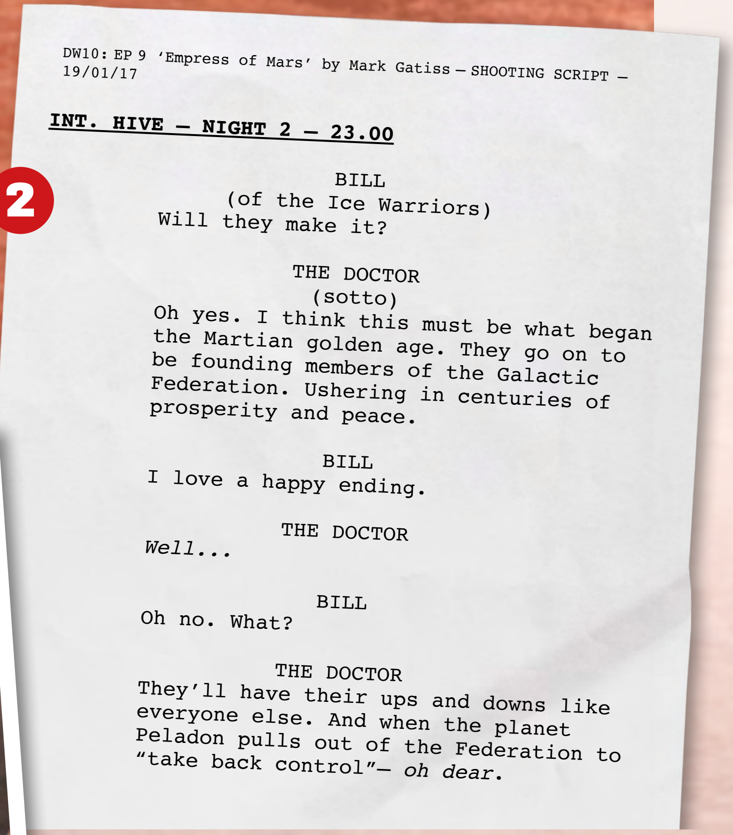
NARDOLE
Loads of different life up here, wasn't there? It's really quite complicated.

THE DOCTOR
Welcome to my universe. Mars has always been very busy. Osirans, the Flood, various Ambassadors –

BILL
Ambassadors of what?

NARDOLE
Well, *quite.*

2



DW10: EP 9 'Empress of Mars' by Mark Gatiss – SHOOTING SCRIPT –
19/01/17

INT. HIVE – NIGHT 2 – 23.00

BILL
(of the Ice Warriors)
Will they make it?

THE DOCTOR
(sotto)
Oh yes. I think this must be what began the Martian golden age. They go on to be founding members of the Galactic Federation. Ushering in centuries of prosperity and peace.

BILL
I love a happy ending.

THE DOCTOR
Well...

BILL
Oh no. What?

THE DOCTOR
They'll have their ups and downs like everyone else. And when the planet Peladon pulls out of the Federation to "take back control"– *oh dear.*

The Doctor gives some words of warning to Bill.

TARDIS console across the floor. I would stare at it going, 'What does it mean?' I couldn't work it out, but of course, it was just a rehearsal shot or something."

Mark emerged from his formative years obsessed with *Doctor Who* and classic horror movies – a potent combination which would arguably play a huge role in defining the focus of his creative work. While horror movies hold so much perennial appeal that they'll never die, specific TV shows are far more vulnerable and 1989 saw the broadcast of what would be the last series of *Doctor Who* for 16 years. Mark grins when he refers to the ensuing period as "the dark times, the time of chaos", but you also sense that's not far off how he sees them. In much the same way, incidentally, that you almost believe him when he says, "If I had half an hour left on Earth, I would watch *The Curse of Peladon* for 25 minutes, then do five minutes of saying goodbyes!"

Mark was a young student aged 23 when the final series of twentieth-century *Doctor Who* aired.

"I studied Theatre Arts in Leeds till 1989, which was indeed the year the show came off," he recalls. "It's so funny, I've not thought of this in a hundred years, but my boyfriend at the time had the videos of Season 26 at his house. He was burgled and they were stolen. I remember his flatmate on the phone to the police, describing what was gone. She actually said, 'And three videos from the current series of *Doctor Who*!' I imagined the sergeant going, 'Yes, I thought *Ghost Light* was a bit confusing. But apparently there's an extended version of *Fenric* coming out!'"

"I've got a *Radio Times* letter that says how *Doctor Who* is, 'unbelievably confusing and no longer for children.' That letter is dated July 1976!"

What kind of person were you in 1989?

"Insufferable!"

Really? He laughs. "I don't know. Somewhere between insufferable and all right, I guess. At that age, one tends to be a bit pretentious and convinced you know everything there is to know. I knew how the world, television and everything should work! So this means I totally recognise the symptoms when I see them in other *Doctor Who* fans, when they're so militant and vocal in their blinkered determination that something should be just one way. I don't know if I was ever *quite* that way: it wasn't that I was unable to see a multiplicity of ways of doing things, so much as I thought I knew the way it should be done. And the older you get the less confidence you have, particularly in extremities of thought or deed. What you want to do is bumble along the middle and get on with it, because that's what life teaches you."

Mark and a friend called Simon once wrote a *Doctor Who* script called *The Space Asylum*, which he remembers "rather liking". If the show had carried on, he says, they would have tried to emulate the tremendous achievement of young scripter Andrew Smith and 1980's *Full Circle*, by landing their début *Who* story on BBC1 despite a complete lack of prior screen experience. It would be some time, however, before Mark gained closure on this doomed aspiration.

"I don't ever remember an official thing saying *Doctor Who* was never coming back," he says. "You may remember this strange period where *Doctor Who* was definitely not going to be on in 1990 – it was 'a rest year'. Peter Cregeen, the Head of Drama, said they were committed to taking *Doctor Who* through the 90s. Paul Stone had turned down becoming producer, then people like Gerry Davis and Verity Lambert put in a bid. It was quite exciting but a bit disturbing. And then suddenly it was not gonna happen. The show was gone, in the space of two years."

There's a certain irony to the way in which Mark's career in *Doctor Who* began when *Doctor Who* stopped. In fact, his first break came as a direct result of the TV show drawing to a halt. One day, Mark was perusing the latest edition of British fanzine *Doctor Who Bulletin*, when he learnt something which made him go all peculiar.

"Virgin Books had got the licence from the BBC to carry on publishing *Doctor Who* novels in a *New Adventures* range. So I very quickly sent in a proposal. I got this wonderful letter from Peter Darvill-Evans at Virgin: an incredibly encouraging letter. They'd commissioned the first four *New Adventures* novels and he said, 'If it goes well, I definitely want to do this.' There followed a very suspenseful period! I was living in Bristol, literally sitting by the phone. I went out for a pint of milk and when I came back the machine was flashing. Oh, it was the best time."

These days, the internet has convinced lots of people they can do anything, which can be a good or bad thing. But back in 1989, you needed a special kind of gumption to try and strong-arm your way into *Doctor Who* fiction. What gave Mark that gumption?

"It was partly bravado. And the thing with the Virgin deal was I could do *Who* the way I wanted to! There was definitely an attempt to do something a bit more grown-up with

P.R.O.B.E.

In 1994 and 1995, Mark Gatiss was involved with entries in the indie company BBV's series of *P.R.O.B.E.* dramas. While such straight-to-video productions were unable to use any BBC-licensed characters and monsters, they often sought to emulate the general feel of *Doctor Who*. When Mark came on board, BBV had already produced *The Airzone Solution*, which starred Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy. There was also a supporting role for future film star Alan Cumming… who 24 years later has performed one of the monologues for Mark's *Queers*.

"The other day, Alan and I spent about an hour talking about *The Airzone Solution*!" Mark chuckles. "The strangest link after all these years, who would have thought? But I guess [BBV founder] Bill Baggs had read *Nightshade* and I think Gary Russell gave him my number. I was living at Arsenal, when Bill said he wanted to do another film."

Mark perhaps reserves his fondest memories for 1994's *The Zero Imperative*, the first BBV film he wrote and appeared in. He admits this one has, "everything in it! A real kitchen sink job: even *Exorcist* references and all sorts. But I got to write for Jon Pertwee, two years before he died, and he was so kind and encouraging. We shot all his scenes in three days, and he'd had a back operation. He wasn't well, but he was on good form."

Mark remembers his hero Jon's first arrival on set, "as if the Queen Mother had arrived. Everyone was terrified, in a good way! We were all milling around, slightly frozen, and I remember Jon saying, 'Where's Mark? Where's Mark?' and I was pushed forward like Edward Woodward in *The Wicker Man* [1973], yelling, 'Oh God! Oh Jesus Christ!' Jon told me, 'Your dialogue is very sayable. Congratulations.' It was great! I mostly had a really good time. That was my first script, apart from things I'd written in college. I remember so much about that experience: Jon telling us stories about doing *Carry On Cleo* [1964] and stuff. I regret missing, by a moment really, the opportunity to give him parts in *The League of Gentlemen*, which was only five years later. I loved him. He was everything to me as a kid. I did the introduction to the *Worzel Gummidge* book recently [*The Worzel Book* by Stuart Manning, published by Miwk], and met his son Sean Pertwee in America, which was just a brilliant confluence of things. It's hard to express what someone means to you when they're in your life all the time. Jon meant everything to me and I was mortified when he left *Doctor Who*. To write for him at all was amazing, although I wish I could have written more."

What does Mark make of *The Zero Imperative* and the other *P.R.O.B.E* dramas now?

"Oh, I don't know: I haven't watched them since we made them! I imagine they're very embarrassing, mostly. But it was first steps and I was thrilled, of course I was. Then I did the Winterborne ones [*The Devil of Winterborne* and *Ghosts of Winterborne*], trying to make something that was much less *Doctor Who* and only happened to have *Doctor Who* people in it. I suppose it was a slightly supernatural police thing. That was a very happy time: I made a lot of good friends there. I remember a really lovely summer, and seeing a grass snake with a butterfly landing on it. We were young, we were in love! It was fun. Bill Baggs has never re-released them and I'm grateful! But it was a very useful training period and very interesting."

THE
AIRZONE
SOLUTION
An Environmental Thriller for the 90's
Starring
Colin Baker Sylvester McCoy
Peter Davison Jon Pertwee
THE
ZERO
IMPERATIVE

Comedy collaborators – the League of Gentlemen.

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it. Of course, in retrospect, one of the key things about being a *Doctor Who* fan is that you must acknowledge, however difficult it might be, that you are suffering from arrested development. The point is that it’s not meant for you after a certain age. If you carry on watching, great, but at every stage you have to recalibrate your head and think, ‘What is the eight-to-15-year-old bracket thinking of this show?’ And that is perpetually a problem for *Doctor Who* fans. What happened with Virgin’s *New Adventures* novels, was actually fans who were too old for the show trying to drag it to a place where they wouldn’t be embarrassed about it. And so what you ended up with, was something slightly semi-pornographic, which is not right! You have to accept with a full heart that if the show is working for kids then everything’s all right.

“I mean,” he considers, “you can’t quite accuse *The New Adventures* of being Ken Loachian! But somewhere within that, it slightly loses the magic by trying to be hard-hitting. That’s nonsense, isn’t it? I’ve always thought, really, no matter what the best efforts of everyone involved, *Doctor Who* remains quite a middle-class show. And even if your lead companion lives on an estate, the people you think are watching it are probably not watching it.”

Mark can, however, see the upsides of fandom’s perceptual bias.

“When you drain that of its venom, it’s quite a sweet thing. And everybody has their Doctor. I’ve got a *Radio Times* letter at home that says how the current series of *Doctor Who* is ‘unbelievably confusing. Children must be baffled. It’s no longer in any sense a children’s programme and I shan’t be watching.’ That letter is dated July 1976!”

So here was Mark in his mid-20s, writing his first ever published novel, and a *Doctor Who* novel to boot. 1992’s *Nightshade* saw a melancholic Seventh Doctor and Ace visit the isolated English village of Crook Marsham in 1968 in search of a little peace and quiet, only to encounter the murderous and seemingly supernatural force of The Sentience. Did Mark pour everything into this first novel, like so many début authors before him, as if he might never get to write *Doctor Who* ever again?

THE NEW
Doctor Who
ADVENTURES
NIGHTSHADE
MARK GATISS

He laughs. “Yes! And it’s an interesting question, because I’m curating these *Queers* monologues with five writers new to television. If there is a common thread in the first drafts of several of them, it’s a sort of kitchen sink approach – the feeling that you have to say everything you’ve ever wanted to say! I suppose I did that with *Nightshade*. I also did it the way I wanted *Doctor Who* to be. I felt, at the time, unjustly I think, that the show had gone off the rails, and this was the version I wanted it to be.”

Were you an angry young man, Mark?

“Yes I was! There’s a cross bit in it, where Ace calls the Doctor ‘The Professor’ and he says, ‘It’s *the Doctor*, you stupid girl!’ It used to drive me nuts when Ace did that, but now I think it’s a great idea – why shouldn’t she call him Professor? The book’s full of cross things like that, but it was a good idea, about a thing that feeds on nostalgia, which is a very dangerous thing. It’s a story that resonates, the older you get. With the wisdom of time, you get much more perspective. The other day, someone told me how *Doctor Who* isn’t as good as when they used to watch it. And I wanted to say, ‘But don’t you understand? That is what people have *always* said!’ And part of the wisdom of being a Time Lord – or just *old* as we know it! – is that you can see that happening to everybody. When David Tennant took over, I remember Steve Moffat’s elder son Josh being a bit grumpy. He said, ‘It won’t be as good as my Doctor!’ And Josh’s Doctor was Chris Eccleston, who’d only been on air for three months!”

How does Mark avoid losing himself in the velvet cocoon of nostalgia, given that he adores so many things rooted in the past?

“I’m better at it these days. Which is funny, because it should be the other way round! I was more nostalgic and obsessed with the past when I was younger, I really was. I love the idea of being allowed to change your mind and your tastes. For instance, I’m much less interested in some of the bigger horror films that I used to like as a child. This is a very difficult thing to talk about, because Simon Pegg got into trouble for talking about the saturation level of comic-book movies… but I feel that about gothic shows. Things like *Penny Dreadful* [Showtime, 2014-present] are brilliantly made and shows like that would appear to tick all my boxes, but I’m a bit… fatigued.”

And sweet lord above, if *you’re* fatigued…

“Ha, yes! But it also means that I find interest in something much more left field. Obviously I love ghost stories to distraction, but there is something much more appealing to me about doing a modern ghost story, then there is about doing one set in 1860, say. I quite like the idea of finding a new way of doing it. Nostalgia is lovely, and the happiest I ever am is when I’m making things that I would like to watch on Bank Holiday Monday. If I had to have a bash at summing up what I do, then that’s what I do. But equally I like the idea of trying to move things forward.”

He cites Russell T Davies’ revival of the show as a classic example of such behaviour: “One of the reasons the show was so successful when it came back is that Russell was so bold. Much bolder than I think almost anybody else would’ve been. Total new format: there’s been a Time War and the Doctor’s the only one left! Argh! It’s wonderful, because that was what it was like at the beginning when there weren’t any rules. So, to come back to *Nightshade*: I’d read somewhere that the Elizabethans thought nostalgia was an actual disease. And that’s how I came up with the idea. The myth of the Elizabeth golden age is part of nostalgia: this mythical time when everything was okay. People forget that Elizabeth I was wildly unpopular in the later years of her reign! But then, when she was dead, she became Good Queen Bess.”

He stops and laughs. “I keep saying this to Steven, because he’s now about to enter the pantheon: he’s finished *Doctor Who* and everything will be all right!”

While Mark retains plenty of affection for *Nightshade*, the same is not true of his 1994 Virgin novel *St Anthony’s Fire*. The book saw the Seventh Doctor, Ace and Bernice Summerfield stumble into a war between lizard-like natives on the jungle planet Betrushia. “I have no fondness for that whatsoever,” he says. “It was difficult second book syndrome. The only thing I remember is that I wanted to write a space story, but I think it’s just a bit ordinary, really. As I remember, it’s like a long, shaggy dog story. It’s all about the aliens, up until the point where one of them has this hairy creature in a cage which he pokes with a stick. And then it says, ‘All in all, the Doctor wasn’t having a good time.’ After that, you were supposed to find out how the Doctor got there, but the book was reordered editorially, which I wasn’t very happy about, because it rather lost its point.”

By the time *St Anthony’s Fire* was published, Mark’s comedy troupe The League of Gentlemen had hit the live circuit of Britain, destined to hit big before the new millennium. He had also scripted and appeared in several entries in BBV’s *P.R.O.B.E.* series of direct-to-video dramas [see box out, page 50], and scored his first TV acting job in *Harry*, the 1993 BBC1 drama starring Michael Elphick. ►

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY

Doctor Who Night in 1999. Mark is joined by David Walliams for *The Web of Caves*.

"When I did *Harry*, I thought, 'Here we go!'," he recalls, "And then I didn't work for two years. Ha!"

The mid-90s threw a further curveball into the mix, in the shape of the 1996 TV Movie, a British-American-Canadian co-production which introduced Paul McGann as the Eighth Doctor and depicted the regeneration of Seventh Doctor Sylvester McCoy. Thrillingly, back then, the TV Movie was intended to relaunch the whole franchise.

"This was a very, very disorientating time," Mark recalls, "because it was like, 'Oh God, what?! Oh gosh!'"

At some point before the movie entered production, BBV founder Bill Baggs phoned Mark with a proposition. "God bless him, Bill was close to Sylvester because of the spin-off films he'd made and wanted to go out there to Canada and cover it in an unofficial capacity. But he couldn't go! So he said, 'Do you wanna go to Vancouver?' and I went out there, on the same flight as Sylvester. I read the script on the plane. Somewhere in some dusty archive is a reaction shot of me getting to the bit where the Doctor kisses the companion!"

Mark describes operating like some kind of "guerrilla unit" during the movie's production. "We interviewed Sylvester and sort of hovered around, because we weren't allowed to be there. We were creeping around Vancouver! But Paul McGann agreed to be interviewed, because he was a friend of Sylvester. That was the climax of the whole thing, which ended up on the video *Bidding Adieu*. My last question to Paul was, 'If this doesn't go to series, how do you feel about being the George Lazenby of *Doctor Who*?' and he said, 'Quite happy!' And now Paul calls himself 'the George Lazenby of *Doctor Who*!'"

Reflecting on the TV Movie now, Mark notes that he "obviously wished it well and wanted it to work, but I was also aware, early on, that it felt like a strange mid-Atlantic compromise. When I last watched it, though, I thought it was rather fine actually, if not brilliant. It starts really well, because the Doctor's a mystery again. It's like *Spearhead from Space* [1970], with the fragmented 'who am I?' stuff. There are moments which are just pure *Doctor Who*, such as 'These shoes fit perfectly,' and all that, but I think it's trying too hard to be something it isn't. There are a lot of fatal things very early on, which Russell T Davies would do properly, not so long later. It weirdly presupposes too much knowledge, which is fatal. A weirdly fanboy approach! They start inside the TARDIS and start with the Daleks. You can't help thinking of Mr and Mrs Joe Iowa going, 'What the **** is this?!'"

Mark summarises the TV Movie as "a very noble failure, I think, but there's a lot to enjoy. Paul's great and so is Daphne Ashbrook. It just needed to be completely back to basics: put the TARDIS in the junkyard and start again."

Mark's next *Doctor Who* novel, 1997's *The Roundheads*, was a 'pure historical' starring the Second Doctor, Ben, Jamie and Polly. It saw the foursome land in 1648 after the end of the Civil War, then entangle themselves in the intrigue surrounding Oliver Cromwell and Charles I. This time, BBC Books was the publisher.

"What happened was," Mark relates, "Virgin made a huge success of having the *Who* licence, and of course the typical BBC then stole it back off them! I don't care who knows this: I was really cross. Anyway, the BBC decided to do past Doctors and I leapt at that. With *The Roundheads*, I actually did what Gareth Roberts did with *The Plotters*, a novel which I love: he wrote it as four 25-minute episodes, then novelised it! So I wrote *The Roundheads* as if it was a Troughton script. It was such a good way of doing it: you do it in the way the script would be done, then kind of expand it."

How do you feel about the book now? "Oh, I loved doing it and I love the historicals: the gentleness of them and their old-fashioned nature. *The Aztecs* [1964] are *The Massacre* [*of St Bartholomew's Eve*, 1966] are absolutely brilliant stories. I like the idea that the show was once bold enough to do that, and I still think it could happen again. I had a conversation with Steven about whether you could do a pure historical and he said he'd thought about it. Probably the trick would be to disguise it, so you're absolutely convinced that something's strange but it turns out not to be. Richard the Third: is there something else inside his hump? No, it's just a hump! That's quite good, that! To me the great challenge of continuing to write *Doctor Who* is coming up with new things and trying to do something different, like *Sleep No More*."

Mark's fourth (and to date, final) *Doctor Who* novel was *Last of the Gadarene* in 2000. Starring the Third Doctor, Jo Grant, The Master, Brigadier Lethbridge-Stewart and assorted UNIT personnel, it crystallised that whole era of the TV show which Mark grew up on.

"In the early days of the internet, there was a review that said, 'This is too perfect a pastiche,'" Mark smiles. "I thought, 'I'll have that!' There was some sort of research [**DWM** writer] Andrew Pixley had done, where he'd found the original plans for Roger Delgado leaving. It was to be a kind of Holmes/Moriarty thing called *The Final Game*, in which the Master would die, but of course it didn't happen. So what I wanted to do was kill off the Master, but BBC Books wouldn't let me. So at the end, it only looks like he's died. I loved doing that book: I poured absolutely all my Pertwee love into it."

We interrupt this account of Mark's life in *Who* to ask how regularly he shares the kind of writer's block agony that showrunners Russell T Davies and Steven Moffat have spoken so candidly about.

"Oh God yes, every time! There's nothing worse, is there, than just... It feels so great when you're on a roll: it's the muse and you're inspired! But equally there are deadly times of staring at a screen or out the window or distracting yourself by doing something else just to find it. Something's always appealed to me about the notion of a phone call on Friday night saying, 'We need it Monday. You've got a Dalek and a crashed aeroplane.' I like that! And sometimes you can slightly artificially manufacture that for yourself as a motivator and think, 'All right, what would I do?' You could focus-group, workshop and bang your head against a brick wall forever, and never come up with something as clever as the Weeping Angels. Of course, as we know, Steven was going to write the Library story [ultimately made as *Silence in the Library*/*Forest of the Dead* (2008)], but he only had a single episode [for *Blink* (2007)], and it was so late in shooting that there was no money for effects. As a result, necessity is the mother of invention and so there's something to be said for that."

In November 1999, Mark teamed up with notorious *Doctor Who* fan David Walliams for three sketches in BBC Two's *Doctor Who Night*, a collection of themed programming. "It was three years after the *Doctor Who* movie, and there seemed to be no prospect of the show coming back, but BBC Two wanted to do a night about it. What excited me most, was that we briefly reopened the *Doctor Who* production office in TV Centre! We were *it*! There was a documentary and we did *The Web of Caves*, *The Kidnappers* – where we kidnap Peter Davison – and, controversially, *The Pitch of Fear*. The whole idea of that last one was someone coming in to pitch the whole first 26 years of *Doctor Who*."

In case you were wondering, you can see all three of these sketches on the *An Unearthly Child* disc of the 2|entertain DVD set *The Beginning*. Mark naturally felt good about doing his bit to keep the home fires burning. And of course, he felt even better about playing the Doctor. He almost didn't, though, as he reveals: "There was a point when we were about to do *The Web of Caves* when I was absolutely going to ask Geoffrey Bayldon to be Doctor Who. And then I thought, 'Sorry Geoffrey, I think this is my only chance to be the Doctor – and I'm going to do it!' You have to grab these opportunities, because back then we didn't know – this could have been it!"

The next medium in which Mark would write *Doctor Who* was audio, courtesy of new kids on the block Big Finish.

"I remember this very well," he says, with a fond smile. "[Big Finish producer] Gary Russell summoned us. Us – the High Council! All these people, including Steven Moffat. They told us they had the licence to do *Doctor Who*, and Steven said, 'Is it new? Is it the Eighth Doctor?' They said no and Steven walked out! He's very embarrassed about that now, but the essence of that was that he wanted to write new *Doctor Who*. He didn't just want to live in the past, because that's very seductive. Whereas I went, 'Ooh brilliant!'"

Mark's first Big Finish story *Phantasmagoria* was only the company's second release overall. Released in 1999, it starred the Fifth Doctor and Turlough and allowed Mark to officially write the script heading 'INT. TARDIS' for the first time.

"I remembered reading an interview with Peter Davison, in which he said how they never let him have any fun. So I wanted to do one where he's allowed to have fun! Peter completely got it in his third season on TV *Who*: he's so much more Doctor Who-y! It's so sad that there's no more, because that run from *The Awakening* [1984] to *The Caves of Androzani* [1984] is wonderful. The dialogue's great and he's much more the central character. When I got to Season 20 in my rewatch, several years ago, I was being very open-minded about it, because I remembered that Season 20 was very bland, and I wasn't wrong! With very few exceptions, the Doctor isn't really in it. Peter's got nothing to say and it's all about the other characters, which is insane! Then suddenly in Season 21, he's got the spectacles on, the dialogue in *Frontios* [1984] is just beautiful – and he's the Doctor! By the time they get to *The Caves of Androzani*, everything's just right… and then he goes."

Come 2002, Mark's next Big Finish play *Invaders from Mars* pitted the Eighth Doctor and Charley Pollard against gangsters, spies and of course aliens. Orson Welles also featured, played by David Benson, among a strong cast including such Brit luminaries as Simon Pegg and Jessica Stevenson.

Mark with the cast of *Sympathy for the Devil*: Nicholas Courtney, David Warner and David Tennant.
Inset: the cover of the follow-up audio adventure *The Unbound Universe*.
DOCTOR WHO
Bernice Summerfield
THE NEW ADVENTURES OF
VOLUME THREE: THE UNBOUND UNIVERSE

"I love *Invaders from Mars*," Mark says. "I think that's a really good idea. I have all my best ideas in the bath, and I remember sitting there thinking, 'What if Orson Welles' radio show version of *The War of the Worlds* was true? What if it was the Ice Warriors?' What was really exciting about Big Finish was that it was the exact thing Steven Moffat had walked out about: an opportunity to write new *Doctor Who*. Because it *was* new. The series wasn't happening, but audios were, and this was new *Doctor Who*! In retrospect it feels very naïve, but I remember feeling bold to write a line about regeneration, with the Doctor saying, 'Every now and then I have a bit of work done,' because the Doctor never talked like that. Of course, now he talks like that all the time, but it was like, 'We can do this! Of course we can, because there are no rules for the Eighth Doctor. This is a new thing!'

> **"I remember ringing David Tennant and saying, 'Do you wanna do a Big Finish with me and David Warner?"**

"It's funny that I only did two audios for Big Finish," he says, as if only realising this now. "I forget sometimes! I always feel like I've written more, but I haven't. I must do another!"

We mustn't, however, forget about the "hundreds" of roles Mark played in various audios during this period. Perhaps the most notable would be the Master in 2003's *Sympathy for the Devil*. The second in the *Doctor Who Unbound* series, it saw Mark's Master face off against David Warner's Doctor. As a result, only Mark and Derek Jacobi have played both the Doctor and the Master, fact-lovers.

"Yes!" Mark beams. "I've just done it again, quite recently, with David Warner for the *Bernice Summerfield* range. *Sympathy for the Devil* was a lovely script, sort of in parallel with *The Mind of Evil* [1971], as if David Warner had been the Third Doctor. Playing Colonel Brimmicombe-Wood – how odd, that I can remember that – was a young boy named David Tennant! I remember ringing David and saying, 'Do you wanna do a Big Finish with me and David Warner?' Isn't that extraordinary? And then about five minutes later he was the Doctor!"

Mark remembers wanting "to ring the changes as the Master. There was a line, 'I am the Master and you will obey me,' and I wanted to change it to, 'I am Master and I *imagine* that you will be obey me.' But they wouldn't let me do it! I think I might've snuck that into something else."

So up until this point, Mark had spent 14 years having a tremendous time in the world of tie-in *Doctor Who* fiction, both as a writer and an actor, while The League of Gentlemen launched catchphrases aplenty across the land and attracted a huge following. Strangely enough, though, despite all the *Who* activity during this period, Mark's experience on one particular day in 2003 convinced him that the TV show itself would never return. The story he's about to tell is the perfect example of how, as Florence + The Machine once sagely noted, it's always darkest before the dawn.

"I went on holiday to Ireland with my partner and his family, in 2003," he remembers. "We got the ferry from Holyhead, then drove there and we were making good time. Then we passed this place that said World's Largest *Doctor Who* Exhibition and I said, 'Stop the car!' I had no idea this thing was there, and we had about three hours to kill. We went in, and it was next door to the Dapol factory where they made those terrible figures. I think this was the last weekend the exhibition was open. I went round and it was one-third full of slightly bored kids who just didn't understand anything they were seeing. And the Third Doctor's car Bessie was there! I sat in her, but it was so ramshackle and dusty. There was a glass case with Peter Davison's trousers and Anthony Ainley's wig. I genuinely thought, 'This is it, this is the end. We have reached the end of the road.' And then, about two months later, they announced that the show was coming back!"

Next issue: our journey to the centre of Mark Gatiss drills down even further, as he talks candidly about every TV *Doctor Who* story he's written and appeared in to date, plus *An Adventure in Space and Time*…

The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Keeper of Traken

The Doctor is invited to the tranquil planet Traken, a world of peace and ordered calm. But all this is to change, as one of the Doctor's oldest enemies has designs on being the new Keeper of Traken...

FEATURE BY **ALAN BARNES**

Valentine's Day, 1981 – and my heart nearly burst. Not because I got a card, and learned I had a secret admirer (as if! I was a ten-year-old *Doctor Who* fan – I shrank from a world that quite rightly despised me). Round about 5:33pm, the creature that had been watching the Doctor and friends from behind the eyes of Melkur for the last three weeks swung round to face out of my TV screen, and *it was only the Master...!*

Or was it? That was the thing, early in 1981 – hardly anyone had a video, there was no way to check. I'd been too busy hyperventilating to think to look at the closing credits, to see whether or not they said: 'The Master – Peter Pratt' (they wouldn't have helped, as it turned out). No tens of thousands thumbing touchscreens in tandem, tweeting *#omg #theMaster #whatswrongwithhiseyes*. No-one to talk to, to compare notes with. Just me, alone in my bedroom on Valentine's Day, wondering whether or not what I'd just seen was real; just a few thousand of us, alone in our bedrooms lined with black-and-white *Doctor Who Weekly* pin-ups, all equally thrilled and equally unsure. Confirmation didn't come for another week – seven whole agonising days, when they upped the ante even further by making the Master young again.

We were lucky, I suppose: no-one will ever get to see *The Keeper of Traken* exactly the way that we did. But there's more to *Traken* than the Master, of course; in all our excitement, we forgot (or never noticed) just how good it looked – it's the best-designed all-studio *Doctor Who* to that point, probably. Watching it again, in 2017, there's a Part Three scene that strikes me as forcefully as that Master reveal did, 36 years ago – when kindly Consul Katura says that on Traken, "We're all proud of our liberal tradition, but this superstitious mania, this cult of Melkur, is growing..." That 'but', used by good people to justify betraying their most cherished values, and unleash "a Keeper Nominate who will not shirk what must be done"; that 'but' is chilling.

The Master (Geoffrey Beevers).

Part One

FIRST BROADCAST: 31 JANUARY 1981

The TARDIS has returned to N-Space, bringing Doctor Who (Tom Baker) and his companion Adric (Matthew Waterhouse) to the planetary system Mettula Orionsis...

■ "We're supposed to be on our way back to Gallifrey," the Doctor tells Adric. Indeed: three adventures earlier, in *Full Circle* (1980), the TARDIS had been just 32 minutes from returning ex-companion Romana to the Doctor's planet of origin when, by chance, it had passed into the universe of E-Space.

... home to the harmonious Traken Union – an empire held together by "people just being terribly nice to each other."

■ "Well, that makes a change," says Adric. In the rehearsal script (dated 15 September 1980), he added: "I mean, after all the other nasty places you were telling me about."

The controls have been set for the planet Traken itself, determines Adric – but not by the Doctor...

Soon: the TARDIS goes into orbit.

■ The Doctor's hat-stand – on which his cape from *The Talons of Weng-Chiang* (1976) and Romana's hat from *City of Death* (1979) are hung – was the focus of an extended opening to this scene recorded, then cut for timing reasons. According to the camera script, it opened with a 'Deep 2-shot' showing Adric 'earnestly checking the controls' in the foreground, and the Doctor behind – trying to prop up his wobbly hatstand. "You're the mathematician, Adric," he asked. "Why does this thing always wobble?" Seen from the foot of the hat-stand, the Doctor complained: "You put a book under one leg, and then you need a book under

> “A whole empire held together by people just being terribly nice to each other.”

the next leg, and then…” Adric, meanwhile, had noticed something wrong with the controls: “I can’t get any response…” Seeming unconcerned, the Doctor continued: “Round and round, doing all the legs in turn. It’s perfectly infuriating.” Then, ‘sensing Adric’s impatience’, he rose to join his companion beside the TARDIS console – hence his line, “Now, what seems to be the problem?”

■ This opening was even longer in the rehearsal script – in which, *despite* ‘sensing Adric’s impatience’, the Doctor suggested they “just wait” instead. “Do you even know what we’re waiting for?” asked Adric. “Not exactly,” came the reply. “But then anticipation is half the fun.” Whereupon a light on the console bleeped – indicating that the TARDIS had gone into orbit.

The Doctor and Adric see that an ancient figure in a throne (Denis Carey) has materialised beside them.

■ According to stage directions, ‘Adric is about to panic at the sight of the almost mummified Keeper, but is restrained by the Doctor…’

This, the Doctor guesses, is the Keeper of Traken – who knows of the Doctor by reputation. The Keeper’s Time of Dissolution is near; his power is fading. Despite the “great danger”, he asks the Doctor and Adric to go to Traken – which “faces disaster”, he fears. ►

ESSENTIAL INFO

Johnny Byrne.

■ On being appointed *Doctor Who*’s producer late in 1979, former *All Creatures Great and Small* unit manager John Nathan-Turner offered the job of script editor to Johnny Byrne, who’d dramatised 12 episodes of the veterinary saga (and had script-edited much of Gerry Anderson’s *Space: 1999*, too). Not wanting to move to London, Byrne turned him down. Coincidentally, eventual script editor Christopher H Bidmead also knew Byrne of old...

■ Based on a storyline submitted sometime in spring 1980, Byrne’s draft scripts for the four-part *The Keeper of Traken* were delivered by the end of August. The story was scheduled as the last-but-one in the 1980-81 season – but it had since become clear that leading man Tom Baker would leave the series at the end of the run. Nathan-Turner decided that the Fourth Doctor would face a revived version of his nemesis the Master in his last adventure... and so Bidmead was instructed to rewrite Byrne’s scripts, turning the evil Mogen into the Master, who then occupied the body of the scientist Hellas – renamed ‘Tremas’ in anagrammatic (and illogical) tribute to the Master’s tortured aliases of old.

■ Late in September, John Nathan-Turner began to consider retaining Tremas’ daughter Nyssa as an additional, possibly short-term companion for the Fifth Doctor. Former child actress Sarah Sutton, noted for her starring role as the blind Diana in the children’s fantasy serial *The Moon Stallion* (1978), was cast.

■ The serial was planned to be recorded entirely within the walls of the BBC Television Centre studios, in two three-day blocks: the first between Wednesday 5 and Friday 7 November 1980, covering scenes set in the Courtyard, the TARDIS, the Grove, plus Tremas’ and Seron’s Quarters; and the remainder between Friday 21 and Sunday 23 November. A wildcat electricians’ strike, however, caused the final day’s work to be rescheduled for Wednesday 17 December – just six weeks before the serial began transmission.

■ *The Keeper of Traken* ranked 94th (of 241) in **DWM**’s *First 50 Years* poll of 2014.

◄ ■ In the rehearsal script, on being asked to go to Traken, the Doctor replied, “Oh, really. We do have quite a busy schedule, eh, Adric?” This confused his companion: “Oh, ... yes [sic]. Do we?” The Doctor carried on, telling the Keeper: “But on the other hand, if you insist...”

It’s said that evil shrivels and dies in Traken’s atmosphere. Using the scanner, the Keeper projects an image from its Grove...

■ Stage directions described the Fosters seen at work in the Grove as ‘jovial, large-statured men, habited like monks’.

... where an alien figure lands, only to be rendered immobile. Traken’s Fosters call such creatures ‘Melkur’, says the Keeper: “Literally, ‘a fly caught by honey’.”

■ Described only as ‘a fearsome-looking being of brutish power’, Melkur’s eventual appearance was loosely inspired by *Forme uniche della continuità nello spazio* (*Unique Forms of Continuity in Space*; 1913) – a sculpture by the Italian Futurist artist Umberto Boccioni (1882-1916). A bronze of Boccioni’s original, intended to suggest an ‘aerodynamically deformed’ figure in motion, can be seen at Tate Modern: *tinyurl.com/bogb2dw*

■ “The Fosters know there’s nothing to fear from these visitations,” says the Keeper – who, as scripted, went on: “Though they may perhaps regret the interruption to their gardening.” Stage directions indicated: ‘And indeed the vegetation does seem to have become a little more overgrown...’

Later: a young woman named Kassia (Sheila Ruskin) brings flowers to the mossy Melkur, since it’s her job to look after it.

■ Sheila Ruskin was already familiar to producer John Nathan-Turner from his days as a production assistant: she’d played Emily Wharton/Lopez in two episodes of Anthony Trollope adaptation *The Pallisers* (1974); then Blodwen Evans in three episodes of Welsh mining village melodrama *How Green Was My Valley* (1976).

■ Before Ruskin, the role of Kassia was offered to Francesca Annis (1945-), recently the eponymous lead in LWT’s biographical drama *Lillie* (1978).

Next: the Keeper projects a more recent image – from his Sanctum, on the day of the grown-up Kassia’s wedding to her fellow Consul, Tremas (Anthony Ainley).

Kassia visits the Melkur.

‘Melkur was loosely inspired by a sculpture by Futurist artist Umberto Boccioni.’

■ Stage directions described the Sanctum as ‘a striking combination of the medieval and the futuristic’ – as opposed to the ‘Antoni Gaudí meets Art Nouveau’ stylings conjured up by designer Tony Burrough. In addition: ‘Collections of weapons, rich in variety, hang on every wall surface. They are decorations, with no other utility in this peaceful society.’ (These, then, would be the weapons allocated to the Fosters later in the episode.)

■ In the previous Grove scene, stage directions described the young Kassia as ‘about eighteen’. Now, she was ‘a striking woman in her late twenties, with the eyes of a visionary’ – suggesting that around ten years have passed.

■ Anthony Ainley had also featured in *The Pallisers*, as silver-tongued bigamist and possible murderer the Rev Joseph Emilius. He’d gone on to play the lecherous nobleman Sir Mulberry Hawk in a 1977 adaptation of Charles Dickens’ *Nicholas Nickleby*, produced by Barry Letts – on which Nathan-Turner had worked as a production unit manager, too.

■ “Enough, Trakens. Enough!” begins Tremas, giving the proper noun for the planet’s people: ‘Traken’ or ‘Trakens’ – *not* (for example) ‘Trakenite’.

The Keeper materialises – come to offer the newlyweds his blessing. He releases Kassia from her promise to tend the Melkur while its power still lived – and calls on Tremas’ daughter Nyssa (Sarah Sutton) to take her place. In the TARDIS, the Keeper claims that at that moment, when he named Tremas his successor, he sensed an “all-pervading evil... somehow nurtured in those three good people.”

■ In his Target Books novelisation *Doctor Who and the Keeper of Traken* (1982), adapter Terrance Dicks has the sense to dramatise the all-important moment that (very oddly) is only ever reported on screen: ‘The Keeper looked around the assembly. “And now I have news for you. The time has come for the naming of my successor. Consul Tremas, I have chosen you!”’ Later, Dicks adds: ‘In his heart, Tremas knew that the Keeper had virtually ended his second marriage at the moment he had blessed it. As the announcement was made, he had caught Kassia’s eye, and saw that she too was fully aware of what must come.’

■ The Keeper naming Tremas his successor prior to the Doctor’s arrival represented a big divergence from Johnny Byrne’s original storyline, which revolved around two rivals for the Keepership: liberal aristo Hellas, leader of the technocratic Grey faction; and Inquisitor General Zorca, leader of the fanatical warrior monks known as the Blacks. Hellas became Tremas; Zorca became Kassia. (They weren’t married.)

■ The storyline, then, bore distinct similarities to aspects of the same season’s *Meglos* (1980) – largely set on the planet Tigella, where the technocratic Savants, led by Deedrix, vied with the superstitious Deons, led by Lexa, for control of the Dodecahedron, source of Tigella’s power. What’s more: the Doctor was summoned to the planet by Tigella’s leader, Zastor, to help resolve the conflict!

Since his “time is close”, the Keeper asks the Doctor for his help.

■ “Anything I can do, Keeper,” says the Doctor – prompting Adric to chime in with, “That goes for me, too.” In the rehearsal script, the Doctor insisted that Adric “stay here” – which the Keeper agreed “would be wisest”.

■ In his novelisation, Dicks has the Doctor busy himself at the TARDIS console – “Preparing for an unobtrusive landing on Traken. Don’t want to calcify like poor old Melkur, do we?” Which is curious – because (a), the all-powerful Keeper has invited him; and, more importantly, (b), only evil is rendered immobile by Traken’s stultifying goodness. So what’s the Doctor worried about? Something we don’t know?

The Keeper disappears. In the Grove, after the wedding, Kassia tells Melkur how unhappy she is that her new husband has become Keeper Nominate – since he will be taken away from her at the time of the current Keeper’s Dissolution... soon. To her astonishment, Melkur (Geoffrey Beevers) echoes her phrase: “Soon.”

■ On the face of it, that “all-pervading evil” the Keeper claimed he’d sensed at Kassia’s wedding was only empowered (irony alert!) at the moment the Keeper named Tremas his successor – a decision that makes heartbroken Kassia susceptible to Melkur’s malign influence from here on.

The Keeper visits the TARDIS!

The Doctor’s suspicions are aroused.

The Consuls of Traken.

Tremas gets an eyeful of Kassia.

The Doctor relieves Melkur of a piece of moss.

Soon, Seron will tell us how “Kassia is a gifted sensitive”; we might think, therefore, that Kassia’s (presumably psychic) sensitivity has made her *particularly* susceptible to Melkur’s influence. But can we really believe that Kassia has *not* been influenced by Melkur until now? After all: it’s quite a coincidence that the “sensitive” girl who was tasked with looking after the statue more than ten years ago – the person who’s been in closest contact with it, for all that time – should have risen to become a Consul, is it not? Until the moment the old Keeper named Tremas his successor, Kassia had a pretty good chance of becoming Keeper herself – and that, as we’ll discover, is exactly what Melkur has wanted, all along. Has Melkur groomed her for the Keepership – and maybe influenced her to marry blee-gusting old greybeard Tremas, so many years her senior, too?

■ It’s worth pointing out that we’re never told what happened to Tremas’ first wife – Nyssa’s mother. Is it wildly improbable that she met a premature end, perhaps by Kassia’s hand? Later, we’ll learn that Melkur has a secret controller, noted for his mesmeric abilities: if Kassia had murdered the first Mrs Tremas under Melkur’s influence, would she necessarily *know* about it, even...?

■ On the subject of the first Mrs Tremas: young Kassia had straight hair; Tremas has straight hair; but Nyssa has curly hair. It’s quite likely, therefore, that Nyssa inherited her curls from her mother... so why has older Kassia got such huge curls, when she didn’t have them in her younger days? One possible answer is that Kassia deliberately fixed her hair in order to make herself look more like the first Mrs Tremas... in order to attract Tremas’ attentions.

■ In Byrne’s original storyline, Melkur’s place was taken by a blackly magical creature named Mogen, secretly in communication with Black leader Zorca.

In the TARDIS, the Doctor produces two of his Time Logs, asking Adric to check for references to Traken.

■ Here, a brief Adric/Doctor exchange was recorded, but cut. “There isn’t even an index,” complained the boy – which the Doctor countered with, “Life doesn’t have an index. Now... ssh. I’m trying to concentrate.”

In the Courtyard, Consuls Seron (John Woodnutt) and Luvic (Robin Soans) have been called to examine the corpse of an elderly Foster...

■ In his novelisation, Dicks describes how the old Foster had left the wedding party early – ‘the noise and the laughter had been too much for him’ – and gone to work in the calm of the Grove. There, he’d looked up at Melkur... only to see its ‘staring, blank eye-sockets’ come alive, ‘glowing redly’.

■ Is that enough? In the light of later events, there’s no particular reason why Melkur should need to come alive to kill some random old Foster who happened to be in the Grove. What if that Foster had been in the bushes earlier, though – and had overheard Melkur speaking to Kassia?

■ Although John Woodnutt had featured in several earlier *Doctor Who* serials – most recently as the Duke of Forgill in *Terror of the Zygons* (1975) – it’s more likely that he was cast as Seron after John Black had directed him as semi-regular Judge Weightman in a *Crown Court* serial the year before: *Somebody* (1979).

■ Before Woodnutt, Philip Locke was offered the part; Black subsequently cast him as Bigon in *Four to Doomsday* (1982).

■ Robin Soans rehearsed Luvic with a pronounced stammer – something Black had agreed to, since it helped explain “maybe why he talked less than some of the others” – but Nathan-Turner vetoed this at the producer’s run, on the grounds that he found stammerers unbearable.

The man was found with “pain on his face, and fear perhaps” – or so chief Foster Proctor Neman (Roland Oliver) believes.

■ Evidently, Johnny Byrne like the name ‘Neman’: he’d already given it to a spaceship commander in one of his *Space: 1999* episodes, *Mission of the Darians* (1975); and he’d soon apply it to the villain in his subsequent *Doctor Who* storyline, *The Time of Neman* – which eventually mutated into *Arc of Infinity* (1983), featuring Omega.

Tremas has scanned the area with an electronic device: if the readings are true, he tells Seron, “some force is taking possession of Traken...”

■ The concluding Tremas/Seron dialogue was a late addition, not present in the rehearsal script.

In the TARDIS, the Doctors’ time-twisted Time Log baffles Adric.

■ In the rehearsal script, Adric broke off from his line, “And as for your hand-writing...” – since the Doctor was looking at the stopped Time Column [sic]: ‘Both are overcome by a sense of foreboding that produces a momentary silence in the TARDIS...’

The Ship has landed. Its scanner shows the Grove’s greenery.

■ In the camera script, the Doctor told Adric, “This would be just the spot... if you were in the mood for a bit of gardening.” He concluded by asking the boy, “Ever hear of Capability Brown?” – a reference to the eighteenth-century English landscape gardener, properly Lancelot Brown.

In the Sanctum, Tremas tells his four fellow Consuls – including Katura (Margot van der Burgh) – that the Foster “died through contact with some high energy source.” ►

THE YEAR OF THREE KEEPERS?

Droughts and floods disturb the planets of the Traken Union, Kassia tells the Consuls in Part One: “Nothing is normal at such a time. This Keeper, whose protection we have enjoyed for a thousand years, is dying.” Writer Johnny Byrne was part-inspired by millennialism – the belief, found in many religions, that a thousand-year era of peace will be followed by an apocalyptic time of tumult. He claimed to have found inspiration, too, in a news programme reporting unrest abroad in expectation of the passing of a political leader – quite possibly that of ‘Comrade’ Josip Tito (1892-1980), first President of Yugoslavia, whose death aged 87 on 4 May 1980 after a long period of ill-health prompted mass weeping, famously at a football match.

Tito died while *The Keeper of Traken* was at an early stage of its development, but it’s worth pointing out that Traken has three Keepers during the course of the story – the old Keeper, then Kassia, then Luvic – which puts one in mind of another trio of then-recent successions, since 1978 had been a ‘Year of Three Popes’. First, Pope Paul VI died on 6 August, after a 15-year reign; then his elected successor John Paul I died of a heart attack on 28 September, just 33 days into his papacy; and finally another papal conclave was convened in October to elect a third Pope – John Paul II. Just like the

Cardinals who form a conclave within the Vatican to elect each new Pope from among their own number, so too the remaining Consuls of Traken gather to nominate the next Keeper from among their own number – as seen early in Part Three!

◄ ■ Before van der Burgh, Katura was offered first to Mary Morris (1915-88), later Panna in *Kinda* (1982); then to Betty Hardy (1904-81), who'd not long before played an Old Lady in a Barry Letts-produced HG Wells adaptation, *The History of Mr Polly* (1980).

Sensing "some great danger coming", Kassia proposes arming the Fosters; the others concur. The Doctor and Adric exit the TARDIS, which has landed close by the calcified Melkur.

■ "I've got the nasty feeling it's looking at us," Adric tells the Doctor – whose response, "Fiddlesticks," was an unscripted addition.

■ Originally, the scene carried on – but it continuation was removed. "Must be the fresh air," the Doctor told Adric. "Well, cooped up in the Tardis [sic], bound to have an effect." But stage directions noted how the Doctor threw 'a suspicious glance back at the statue as they move off...'

Kassia describes how the diminution of the dying Keeper's power has caused crop failure, drought and floods across the planets of the Union…

■ Written as the opening to the subsequent Sanctum scene, in which the Doctor and Adric are brought in – but this portion of dialogue was shifted up to cover a significant cut made to the scene in which...

The Doctor and Adric exit the gate from the Grove, and enter the Courtyard – where they run into Neman and his newly armed Fosters…

■ ... who carry 'a motley assortment of weapons mobilised from the walls of the Sanctum', so stage directions indicated.

■ A sizeable chunk of the gate scene was removed in editing. As scripted, when the Doctor and Adric arrived at the 'massive wrought iron gate', the Time Lord told the boy, "You... are going back to the Tardis [sic]" – following up the Keeper's earlier suggestion that the Doctor should come alone, we presume. Adric protested, but the Doctor was adamant: "Definitely not a step further. Go on, off you go. Go and read the Time Logs or something." Reluctantly, Adric appeared to head off back towards the TARDIS, whereupon (as originally written) the Doctor began to heave on the massive gate – but failed to open it, 'try as he might'. He then turned to find 'an amused Adric watching him' – and so, with Adric's help, they both exited the Grove.

Seron agrees to concur with his fellow Consuls' vote – to summon the Keeper. Then: Neman leads the Doctor and Adric into the Sanctum – naming them "the cause of the evil".

■ In the original storyline, the Doctor and Adric were attacked by Blacks as soon as they entered the sacred precinct of Traken's Court... and were only saved by the intervention of Grey leader Hellas and his daughter Nyssa.

The Doctor tells the Consuls he was invited to Traken by the Keeper. Tremas instructs Neman to send Fosters to verify that the Doctor's 'craft' is in the Grove… where twin energy beams shoot out from Melkur's eyes, causing the TARDIS to disappear. Soon, Neman reports that the Grove is empty.

■ Dialogue at the top of this Sanctum scene was lost from the rehearsal script. Pointing to the Doctor and Adric, Kassia declared, "They are lying." Aside, Adric asked the Doctor, "Does she mean us?" The Doctor replied, "Probably got us mixed up with someone else."

■ Then, after Neman revealed that the Grove was empty, the Doctor said to Adric, "Funny! I could have sworn we brought the TARDIS."

The Doctor proposes the Consuls summon the Keeper…

■ ... adding, in the rehearsal script, "He'll confirm what I say. And save an awful lot of fuss into the bargain."

In the Grove: Melkur walks!

■ When in motion, Melkur was played, uncredited, by Graham Cole – a frequent monster actor at this point in his career, ahead of his face becoming familiar as PC Tony Stamp in Thames TV police procedural *The Bill* (1984-2009).

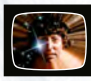
Meanwhile: the Consuls set their rings in panels at the base of the Keeper's chamber.

■ In the rehearsal script, the Doctor told Adric this was: "Some sort of security arrangement... They all have to be present to call up the old chap."

The Keeper materialises – but as the Doctor and Adric are brought forward to face him, the Keeper alone sees the figure of Melkur behind them, standing in the door to the Sanctum; its eyes glow. "Consuls, we are invaded," declares the Keeper. "Evil! Infinite evil!" He vanishes – and the Fosters close in on the Doctor and Adric…

■ Following the Keeper's vanishing, a small but significant detail was omitted from the stage directions: 'To the accompaniment of the faintest hoarse chuckle, the door to the Sanctum closes softly.'

■ In the storyline, the first episode ended after Mogen had told Zorca to destroy the Doctor, whom he knew to be a Time Lord... and so Zorca arranged for the Doctor and Adric to appear before his Inquisition, at which he sentenced them to death.



Part Two

FIRST BROADCAST: 7 FEBRUARY 1981

Kassia orders the Fosters to execute the Doctor and Adric. The Doctor insists that someone close by used force against the Keeper – but Kassia insists he and Adric are creatures of Melkur, source of the evil. Overwrought, she collapses.

■ "The evil is here before you, before your eyes!" wails Kassia. Stage directions indicated: 'In her moral confusion she points at her own eyes...'

As Melkur exits into the Courtyard, the Doctor learns that Kassia is obsessed with Melkur…

■ ... and has taken it flowers "since she was a child," says Katura – which in the rehearsal script, led the Doctor to remark, "Out of the mouths of babes..." (Meant as a reference back to Kassia's "before your eyes" line, perhaps?)

The Doctor believes a "high-energy beam" was used against the Keeper – something the scientist Tremas' gadget might be used to detect.

In the Courtyard, a Foster finds one of his fellows dead – then backs away from Melkur, as it advances on him. Against the recovered Kassia's wishes, Tremas claims Consular privilege to take the Doctor and Adric under his protection. Should they infringe the law, however, Tremas' life will also be forfeit…

SMALL UNIVERSE

At the end of *The Deadly Assassin* (1976), the Master was seen escaping Gallifrey in his 'grandfather clock' TARDIS, moments after the Doctor's own departure – heading "out into the universe," according to Castellan Spandrell (George Pravda) – who had a feeling that the universe wouldn't be big enough for the two of them...

Many Big Finish audio adventures have told tales of the Master's subsequent battles with various of the Doctors, prior to their reunion on Traken. In the tenth and eleventh series of spin-off *Jago & Litefoot*, the Master (Geoffrey Beevers) pursued the Fourth Doctor to late Victorian England – where his evil enterprises expanded to ensnare various associates of the eponymous 'eroes (Christopher Benjamin and Trevor Baxter), whom the Doctor had encountered during the course of *The Talons of Weng-Chiang* (1977). Spoilers: this saga played out in the plays *The Museum of Curiosities* (2015), then *Jago & Son*, *Maurice*, *The Woman in White* and finally *Masterpiece* (all 2016) – in which he met the Sixth Doctor (Colin Baker), too!

But the Fourth Doctor, now travelling with Leela (Louise Jameson), remained the main target of the Master's ire throughout this period. They met up again in *Trail of the White Worm*/*The Oseidon Adventure* (2012), when the Master formed a temporary alliance with the pig-faced Kraals, from *The Android Invasion* (1975). In *The Evil One* (2014), the Master mesmerised Leela,

hoping to make her his assassin; then in *Requiem for the Rocket Men*/*Death Match* (2015) he kidnapped her, to fight as his champion in an off-world arena.

Even more remarkable than any of these duels, however, was *The Light at the End* (2013) – in which the Fifth, Seventh and Eighth Doctors (Peter Davison, Sylvester McCoy and Paul McGann) joined the Fourth and Sixth in falling foul of this raddled Master, after the latter caused all their timelines to collapse!

The Doctor and Tremas hatch a plan.

'Kassia's constricting collar was inspired by an element from Celtic (and before that, Hebrew) mythology.'

■ ... which, in the script, prompted the Doctor to remark, "There's no such thing as a free lunch..."

■ Originally, Katura accounted for Kassia's sudden absence by telling Tremas, "It's just her way. Don't upset yourself."

Kassia has since exited into the Courtyard; she rushes to hide the Fosters' bodies, since it's "too soon" for them to be discovered. Moments later, the other Consuls enter, handing the Doctor and Adric into Tremas' custody.

■ In the storyline, like Tremas, Hellas saved the Doctor and Adric from sentence of death by offering his own life as a guarantee of their good behaviour. The second episode, therefore, revolved around Zorca's attempts to ensure that the Doctor was seen to break Traken law – meaning the Doctor, Adric and Hellas would all face execution.

The Doctor notices stone steps disintegrated by a plasma beam – but with the sun rising, Tremas leads them away to breakfast...

■ Recorded but cut – when the Doctor and company exited across the Courtyard, stage directions indicated, 'The Sanctum door swings shut, revealing Kassia still holding the corpse of the Foster. She begins to drag it towards the Grove...'

In the Grove, Nyssa places flowers at Melkur's feet.

■ As directed, Nyssa 'seems to see something, and stands on tiptoe, as if trying to see into [the statue's] eyes'. On screen, she brushes moss from its shoulders – causing Melkur to wobble!

Once Nyssa has gone, Kassia emerges from hiding, and goes to the statue.

■ "Yes, Melkur?" asks Kassia, somewhat oddly. As scripted, this was simply: "Melkur, I am here as you instructed."

Nyssa arrives at Tremas' Quarters, where Tremas introduces her to the Doctor and Adric.

■ The first thing Nyssa ever says to the Doctor is, "How do you feel?" – not (for example) "Who are you, and what are you doing here?" Presumably, then, she's already learned of the Doctor and Adric's existence, without having met them. But who told her, and when?

■ In the Target telling, Nyssa tells the Doctor and Adric, "I've heard about you two." Not Tremas, obviously – who, according to Dicks, 'ate sparingly – he was worried about Kassia, who had not returned to her sleeping quarters and was presumably wandering somewhere in the gardens'.

■ "Listen, you didn't notice a tall blue box with a lamp on top out there, did you?" the Doctor asks Nyssa – an amendment from his original line, "You didn't happen to spot a sort of blue box thing with doors and... corners at all the... well, corners."

The Doctor and Tremas head to the Grove in search of the TARDIS, leaving Adric with Nyssa.

■ In the rehearsal script, Adric protested that he'd rather go with the Doctor – to which the Doctor replied, "I've never been a great advocate of unquestioning obedience, Adric old chap. But why not give it a go for a change? Eh? Particularly as Tremas' life might hang on it. You stay here, and Nyssa can tell you all about Traken."

In the Grove, Kassia tells Melkur that she failed; the Doctor is now protected by law. Tremas must not become Keeper, she says – but Melkur insists that the present Keeper will be the last of his kind. He tells her to listen carefully...

■ When Kassia points out that Tremas is named as the Keeper's successor, Melkur replies, "But what's in a name?" The fact that Melkur's subsequent chuckle was scripted implies that he knows he's quoting from Juliet's famous speech in Shakespeare's *Romeo and Juliet* (dated 1595) – which continues, of course: 'A rose/By any other name would smell as sweet.'

Adric ponders the readings taken by Tremas' instrument – which (Nyssa tells him) have nothing to do with the Keeper's bioelectronics system, known as the Source.

■ "Have you tried a Fourier analysis?" asks Adric – after the French mathematician Jean-Baptiste Joseph Fourier (1768-1830), previously invoked by logician Klieg in *The Tomb of the Cybermen* (1967). But how does Adric, born in E-Space, know about Fourier? He must have been doing some serious swotting in the TARDIS library in the short time he's been aboard the Ship...!

■ Recorded but cut: Nyssa fetched Adric a writing pad, as requested, and he began to scribble. Sensing his 'growing excitement', she asked, "What is it, Adric?" To which he replied: "Nyssa... I think I might just know what these emissions are."

Seron arrives at his Quarters to find Kassia, Katura and Luvic waiting for him. Kassia has told Katura and Luvic that he and Tremas conspired to hide their knowledge of the energy emissions from them – which might make Tremas unfit to succeed the Keeper, if true. To Kassia's chagrin, Seron claims that Tremas acted on his advice – meaning Seron must enter Rapport with the Source, to establish his guilt (or otherwise).

■ Johnny Byrne had already used the word 'rapport' to describe the connection made between a living mind and a 'biological computer' (not unlike the Source) in his *Space: 1999* episode *The Metamorph* (1976). In that instance, however, rapport with the machine consciousness 'Psyche' drained and destroyed mental energy. *The Metamorph* also featured a scientist father (Mentor) and his devoted daughter (Maya), plus servants of the villain who could emit twin energy beams from their eyes to stun their enemies, and who turned to stone as a defence mechanism. It ended with the villain apparently consumed by flames from that same living computer... causing that now-orphaned scientist's daughter to be incorporated into the series' regular cast. But we're getting ahead of ourselves...

The Doctor and Tremas find superstitious Trakens gathered at the gates to the Grove, hoping for a sign from Melkur. Neman turns them away – but Tremas knows of another way in, via the Service Vault beneath the Keeper's chamber. Adric reckons he knows what the emissions are; he and Nyssa head to the Grove, to find the Doctor. There, Melkur orders Kassia to wear a collar deposited by its feet: "Be my eyes and ears."

■ Byrne later claimed that Kassia's constricting collar – as scripted, 'a plain silver neckband' that 'tightens around her neck' to ensure her allegiance – was inspired by an element from Celtic (and before that, Hebrew) mythology: the magical *Jodhan Moran/Joden Muren* (spellings vary). In *Britain's Historical Drama* (1832), JF Pennie gives an account of Moran (or Morain, or Muren) – one of the chief judges of the kingdom of Ireland at the time of the Druids: 'When he sat upon the bench to administer justice, he put his miraculous *Jodhan Moran* around his neck, which had that wonderful power, that if the judge pronounced an unjust decree, the breast-plate would instantly contract itself, and encompass the neck so close, that it would be impossible to breathe.' ►

The Doctor and Tremas lie low, as Melkur asserts his authority.

◄ **In the Head of Melkur, its unseen controller looks on… and chuckles.**

■ The subsequent Courtyard scene was removed in editing. It opened with a shot from Nyssa's point of view, showing the silent Trakens clustered at the gates to the Grove. "With all these people here we'll never get you in," she told Adric – watching on beside her, behind a pillar. She'd be able to get into the Grove alone, she explained, since the Keeper himself appointed her to tend Melkur: "But since these superstitions and rumours the Fosters watch on the gate. I would not be allowed to take you in." There was another way in, she confirmed – but it was impossible to access without her father's help. "Then it'll have to be this way," said Adric.

Having accessed the Sanctum, the Doctor and Tremas duck for cover as the entranced Kassia emerges from the Service Vault – returning from the Grove. Entering the Vault, the Doctor pauses to admire the glowing Source Manipulator. Melkur's controller is watching as the Doctor and Tremas enter the Grove…

■ … and the serpentine hiss he emits on catching sight of the Doctor was scripted!

Using a homing device, the Doctor determines that his TARDIS has simply been "displaced". He needs to set up a "standing wave" for his Ship's systems to home in on…

■ Stage directions specified that the Doctor's homing device was the same as that featured in *Full Circle*: 'It whines musically as he directs it about. Then its pitch changes…'

Meanwhile, Nyssa bribes Neman to move the crowd of Trakens from the gates. With the Fosters occupied, Adric slips into the Grove…

■ Adric's lock-picking with Nyssa's brooch was a late addition; in the rehearsal scripts, he and Nyssa simply tugged on the gates together, causing them to open 'a fraction'.

Katura and Luvic spot Nyssa, and prevent her from entering the Grove to attend to Melkur – on her father's instructions, apparently.

■ "But my father…" begins Nyssa – who then tails off because, as stage directions specified, 'she's in danger of compromising him.'

Adric watches as Nyssa is led away… then heads off into the Grove.

■ As scripted, Adric turned to see the Grove stretched out ahead of him – 'overgrown, silent and menacing'. To himself, he muttered, "I'm not going to let a few old weeds frighten me. Anyway, the Doctor's here… somewhere."

■ Both rehearsal and camera scripts detailed a further Seron's Quarters scene that never reached the screen: 'Heralded by the ringing sound of footsteps on the flagstones, Kassia strides into view, followed by Katura and Luvic. Two Fosters bring up the rear.' Getting up from his chair, Seron told his fellow Consuls, "Let us proceed" – and moved off swiftly, Kassia leading the others behind him.

■ This scene might not have been cut for timing reasons. Katura and Luvic, after all, had only just been seen escorting Nyssa from the Courtyard – so it'd have been more than a little confusing if they'd turned up without her, almost straight away!

In the Grove: Melkur's eyes glow as Adric passes by… but the boy is pulled aside by the Doctor, who leads him off.

■ What's the Doctor doing here? The last time we saw him, he was headed for the Storage Vault with Tremas – where (as we'll see) he's partway through making a 'backflow inducer'. So what's induced him to return to the Grove? In his novelisation, Terrance Dicks has the Doctor tell Adric: "Thought I heard you crashing about…"

In the Service Vault, the Doctor confirms Adric's suspicion – that the emissions might come from a TARDIS. Soon, he concludes construction of a "backflow inducer". In the Sanctum, Kassia keeps vigil as Seron enters Rapport with the Keeper, who concludes Seron is blameless, but doomed: "And we are both betrayed." He vanishes – but then Kassia's eyes glow red, shooting bolts of energy at Seron while Melkur's controller watches.

■ As with the monstrously transformed Thea (Wanda Ventham) in *Image of the Fendahl* (1977), Kassia's enlarged pupils were painted onto Sheila Ruskin's closed eyelids – then made to glow red by the application of facepaint that reflected 'front axial projection' light.

Alerted by the Keeper's summoning, Tremas and the other Consuls enter to find Seron dead – rejected by the Keeper, claims Kassia. Accused of being Melkur's agents too, Tremas, the Doctor and Adric flee…

■ Dicks implies that Melkur is directly controlling Kassia's speech when she denounces Tremas, the Doctor and Adric: 'Kassia drew herself upright, and spoke in a fierce, strained voice that did not seem to be her own.'

… into the Grove, where the Doctor activates his backflow inducer. Melkur speaks – "Doctor, recovering the TARDIS won't help you" – and its eyes glow. The TARDIS reappears…

■ Here, events differed from the rehearsal script. Originally, 'in trying to avoid the twin beams that arc out to hit him', Tremas stumbled and fell – and Melkur told the Doctor, "Do as I say. Turn off the instrument, or all three of you will suffer." Then, when the TARDIS reappeared, Melkur was heard to chuckle – and the Doctor turned to help Tremas, telling Adric, "Quick… let's have him in the Tardis [sic]."

Kassia arrives, blocking the way to the TARDIS. Tremas goes to her, but energy bolts shoot from her eyes, and he collapses – stunned, says the Doctor.

■ Tremas takes Kassia's beams full in the face, but is only stunned – whereas Seron was killed outright! Why? Because the action doesn't match the stage directions. Originally, 'Kassia, still battling against the force of Melkur, wrenches her head upwards so that the twin beams that start from her eyes miss Tremas by inches…'

A net descends on the Doctor, Adric and Tremas; at the flick of a switch, a Foster causes it to spark with energy, causing all three to fall still. "It is done," Kassia tells Melkur. "It is only beginning," insists Melkur's controller.

■ In the storyline: Zorca successfully framed Adric for murder, meaning the Doctor, Adric and Hellas all faced execution – 'pressed to death between two giant steel plates.' (Again, this was strongly reminiscent of *Meglos*: at the end of Part Three, the superstitious Deons sentence the Doctor to be squished under a giant stone slab.)

'Melkur' has his eyes on Kassia.

The new Keeper of Traken takes to the throne!

Nyssa and Adric admire their handiwork.

"A new body … at last!"

Part Three

FIRST BROADCAST: 14 FEBRUARY 1981

Later: Fosters deposit the unconscious Doctor, Adric and Tremas in a Cell.

■ In the storyline, news of the Keeper's imminent death caused the execution to be postponed – and the Doctor, Adric and Hellas were deposited in a Cell (where they were visited by the Keeper, who told the Doctor that he'd met the 'true evil' menacing Traken before...).

Along a Corridor, Kassia tells Katura and Luvic that it is the remaining Consuls' duty to propose a new Keeper Nominate, since Tremas has forfeited his succession.

■ The rehearsal script was reworked to make the previously silent Luvic part of this conversation.

■ Originally, Kassia claimed that 'the strangers have subverted my husband into betraying the Keeper and will soon pay the penalty...'

The prisoners have woken in what Tremas describes as the penal wing: "We haven't had much use for these cells for some time now."

■ "Not till we came along, that is," replies the Doctor – a replacement for his given line: "Seems to be coming back into fashion, though."

In the Grove, Melkur tells Kassia that Tremas may continue to live if she continues to obey... and Kassia is horrified when Melkur proposes that she should become Keeper. Meanwhile, Tremas points out that Melkur can't make contact with the Source, since the bioelectronics permit only a Traken to become Keeper: "Exactly," says the Doctor.

In the Grove, Kassia catches Nyssa "spying" on her. Nyssa is shocked to learn that her father has been locked up, along with the Doctor and Adric.

■ Despite the fact that she's carrying flowers, ostensibly for Melkur, surely Nyssa's *actually* come to the Grove in search of of Tremas (or the Doctor, or Adric)? Because so far as Nyssa's concerned, neither her father nor her stepmother came home last night... and she doesn't know why!

■ As scripted, Nyssa's flowers were supposed to 'spill to the ground at the feet of the statue and are trampled as the two women struggle'. Then, following Nyssa's departure, 'Kassia sinks to her knees, sobbing among the trampled flowers.'

In the Sanctum, Katura and Luvic have "no great dilemma" in naming Kassia the next Keeper. She accepts – then declares that the Doctor and Adric must die, although Tremas will be of use. Katura and Luvic concur.

■ In the storyline, Zorca at last became the Keeper-in-waiting when the Keeper died, and one of the Traken Elders entered Rapport with the old Keeper's spirit so they might learn the name of his chosen successor; Mogen helped fix the selection for Zorca by means of telepathy.

Outside, in the Antechamber, Neman has refused to take Nyssa to see her father; and so she menaces him with a torch-like instrument collected from Tremas' Quarters. He passes the electronic key to the Cell – then tries to rush her, along with a Foster. She blasts them both with the instrument... then goes to release the prisoners.

■ Something's seen hanging from the end of the Doctor's nose, just before Nyssa runs up to the Cell. Sawdust, perhaps; or straw from the floor; or something more... mucosal?

■ Nyssa sprung the Doctor, Adric and Hellas from chokey in the storyline, too – albeit with the help of a whole band of Greys.

As they pass the bodies of Neman and the Foster, Nyssa reveals that she used an Ion Bonder to make them sleep; the Doctor pockets it. An alarm causes the party to retreat. The Consuls exit the Sanctum; Kassia orders the woken Neman to find the fugitives, including Nyssa.

■ Nyssa told the others that she'd "stepped up the ion rate" of the Bonder, meaning Neman and the Fosters would "sleep for quite a bit yet". Evidently, she didn't step it up enough – since Neman recovers just a few moments later!

In a Corridor, the Doctor's party runs into two armed Fosters.

■ "Up against the wall," declares the first Foster (Liam Prendergast). As scripted, this prompted the stage direction, 'Adric tenses.'

■ Because: 'The Doctor sees that he is about to spring at them.' And so: "Do as our friend says," ordered the Doctor; Adric relaxed.

Nysssa prompts the Doctor to blast them with the Bonder.

■ This was much simplified from the rehearsal script – in which, at Nyssa's prompting, the Doctor asked the Fosters: "Have you met the Ion Bonder?" Fumbling inside his coat, he continued: "I've got it here somewhere. Here we are – the Bonder. Now just keep your eye on that." Two beams shot out, causing the Fosters to drop – whereupon the Doctor looked at the Bonder and said, "Nimble little weapon. If you like that sort of thing."

Adric suggests it'd be safe to go to Tremas' Quarters if they've already been searched...

■ As scripted, the Doctor gave a lengthier response – "Well said, Adric. Excellent notion. Nothing like the obvious to mislead and confuse. Besides, Tremas and I have some business to transact there... But let's get there first, shall we."

In the Grove, Melkur berates Kassia – "I warned you about the Doctor, but you chose to ignore ►

'Kassia's enlarged pupils were painted onto Sheila Ruskin's closed eyelids.'

WHERE ELSE HAVE I SEEN...?

DENIS CAREY (1909-86)

The Keeper

Other *Doctor Who* appearances *Shada* [unbroadcast] (1980) as Professor Chronotis; *Timelash* (1985) as Old Man.

TV appearances include *The Wednesday Play: A Beast With Two Backs* (1968) as Ebenezer; *Play for Today: Edna, the Inebriate Woman* (1971) as Doctor, at The Spike; *The Adventures of Black Beauty: The Fugitive* (1972) as Mr Ryder; *I, Claudius: What Shall We Do About Claudius?* (1976) as Livy; *Blake's 7: Gambit* (1979) as Docholli.

SHEILA RUSKIN (1946-)

Kassia

TV appearances include *Special Branch: Reported Missing* (1970) as Sheila Franklyn; *The Sweeney: Hit and Run* (1975) as Judy Grinden; *I, Claudius: A Touch of Murder/Family Affairs* (1976) as Vipsania; *The Professionals: Klansmen* (1977) as Helen/*Cry Wolf* (1983) as Susan Grant; *Blake's 7: Redemption* (1979) as Alta One; *Tales of the Unexpected: The Eavesdropper* (1982) as Louise; *Bergerac: Almost Like a Holiday* (1983) as Felicity/*Chrissie* (1985) as Simone; *Minder: High Drains Pilferer* (1984) as Susie Blake; *Miss Marple: A Caribbean Mystery* (1989) as Evelyn Hillingdon; *Space Precinct: The Power* (1995) as Numar; *Midsomer Murders: Vixen's Run* (2006) as Lady Lucinda Butler; *Stan Lee's Lucky Man: Leap of Faith* (2016) as Ruth.

ROBIN SOANS (1947-)

Luvic

Other *Doctor Who* appearances *Face the Raven* (2015) as Chronolock Guy.

TV appearances include *The Last Place on Earth* (1985) as Surgeon Atkinson; *The Ray Bradbury Theatre: There Was an Old Woman* (1988) as Father; *Bergerac: The Evil That Men Do* (1991) as Eddie Lyle; *Jonathan Creek: Jack in the Box* (1997) as Alan Rokesmith; *Midsomer Murders: Hidden Depths* (2005)/*The Sword of Guillaume* (2010) as Perkins; *Victoria* (various episodes, 2016) as Sir James Clark.

Film appearances include *Viceroy's House* (2017) as Governor Jenkins.

MARGOT VAN DER BURGH (1935-2008)

Katura

Other *Doctor Who* appearances *The Aztecs* (1964) as Cameca.

TV appearances include *R3: The Angel* (1965) as Mrs Jepson; *Dempsey and Makepeace: Armed and Extremely Dangerous* (1985) as Diana Moser.

JOHN WOODNUTT (1924-2006)

Seron

Other *Doctor Who* appearances *Spearhead from Space* (1970) as Hibbert; *Frontier in Space* (1973) as Draconian Emperor; *Terror of the Zygons* (1975) as Duke of Forgill.

Other TV/film appearances *See The Fact of Fiction: Terror of the Zygons* [**DWM** 345].

◄ **me" – and makes her collar glow, causing her agony. The Doctor must be found, insists Melkur.**

■ The rehearsal script made no mention of Kassia's collar causing her agonies – simply of 'twin lights' (*ie*, from Melkur's eyes) playing on Kassia's face... which suddenly 'intensify, and she sinks to her knees moaning in pain'.

Arriving at Tremas' ransacked Quarters, the Doctor persuades the scientist to fetch the blueprints for the Source Manipulator from a secret 'atmosphere safe'.

■ In the stage directions, 'Energy crackles' as Tremas' hand makes contact with the glowing inside of the safe.

While Kassia instructs Neman to withdraw his Fosters, the Doctor and Adric study the blueprints –pondering the dangerous consequences should a certain circuit be tripped.

■ On screen, Tremas points out "the crucial circuit". As scripted, however, it was Adric who noticed, "That pathway looks vulnerable."

The flame in the Keeper's Chamber is burning low – a sign that prompts Katura to send for Kassia: the Keeper is dying.

■ Stage directions called for a 'faint electronic moan' from the Chamber – 'barely audible' at first, then beginning to build...

As the Doctor's party heads to the TARDIS, the fact that the Fosters have withdrawn makes Tremas suspicious.

■ "Still, what can't be cured must be endured," says the Doctor – causing Adric to comment, "That's the silliest thing you ever said." It's a very old motto, of course, and not the Doctor's own; it can be found, for example, in Robert Burton's unclassifiable treatise *The Anatomy of Melancholy* (1621-38).

They arrive in the Courtyard, then enter the Grove...

■ Here, Adric's "silliest thing you ever said" was paid off with a Doctor line lost from the rehearsal script. It was "very quiet indeed" in the Courtyard, said the Doctor – but, "still, nothing ventured..." he began. Catching Adric's eye, he stopped himself – "Nothing, nothing..." They had no choice, concluded Tremas – and so the Doctor moved forward to the door [sic; gate, presumably]. "Right... let's have it open, then," said the Doctor – whereupon Adric, Tremas and the Doctor pulled on the door, which creaked open 'to reveal the overgrowth beyond'.

The true face of Melkur!

... where they run into Neman and several Fosters – but a crash of thunder and a howling wind causes the Fosters to flee, rather than execute the fugitives.

■ As directed, 'a weird sobbing electronic noise crashes out' – an extension of the moan in the Sanctum (the Keeper's death rattle, we presume).

The Doctor uses the Bonder on Neman. "The Keeper dies!" realises Tremas. In the Sanctum, Kassia orders the Keeper to relinquish the Source. The Keeper's Chamber opens; Kassia sits on the Keeper's throne.

■ Odd, perhaps, that the Keeper fails to reappear, if only to die – but at this point, guest artistes were contracted by episode; it would have cost significantly more to bring Denis Carey back for just one scene!

UNCIVIL UNION

DOCTOR WHO
PRIMEVAL
PETER DAVISON & SARAH SUTTON

Traken and its Union will be utterly destroyed in *Logopolis* (1981) – but that hasn't prevented two subsequent Doctors from returning there, in a pair of *Doctor Who* audio stories from Big Finish...

In Lance Parkin's *Primeval* (2001), the Fifth Doctor takes the ailing Nyssa back to her home planet, 3,000 years before its end. Here, the 'living god' Kwundaar (Stephen Greif) is plotting to seize control of Traken's Source, revealed to be a sentient sun; the play concludes with Traken's first Keeper taking to the throne.

In July 1983, Johnny Byrne submitted a detailed storyline for a *Keeper of Traken* sequel proper to then-script editor Eric Saward – but it met with no interest. Twenty-nine years later, Jonathan Morris dramatised *The Guardians of Prophecy* (2012) as a four-parter featuring the Sixth Doctor and companion Peri (Nicola Bryant). The TARDIS lands on Serenity, the only world to survive the end of the Traken Union. Its 'aura of goodness' is maintained by a living computer named Prophecy – but Prophecy's deactivation brings about the resurrection of an entity named Malador (Stephen Thorne), as evil as Prophecy was good. The indestructible Melkurs, we learn, were originally Malador's footsoldiers... and with Malador's revival, they're returned to life, too!

Having also featured as an illusory Melkur summoned up at the Master's mystical command in Part Two of *Time-Flight* (1982), Graham Cole, original inhabitant of the Melkur costume, at last gave voice to the Melkurs here.

In the Grove, the storm drops; the Doctor and friends rush out. Inside the Head of Melkur, the creature's controller is triumphant: "Now this Traken web of harmony is broken... I am free!" He turns around, revealing hideous, raddled features.

■ We've not yet been told the identity of this mystery malefactor, note – and stage directions didn't presume that the watching audience would know him for sure to be the Master, even now: 'for the first time we begin to see the domain of the strange wizened creature... a simply furnished but somehow opulent room. A grandfather clock ticks slowly away against one wall, triggering perhaps a faint memory from the Doctor's past adventures...' (Which is why actor Geoffrey Beevers is credited simply as 'Melkur' throughout.)

■ It *is* the Master, though – minus the boggly eyes he'd had when last we saw him, as played by Peter Pratt in *The Deadly Assassin* (1976). With the Pratt Master's mask having deteriorated beyond use in the interim, make-up artist Norma Hill sought to create a similarly raddled effect by painting Beevers' face.

> **'The Master's mask had deteriorated... make-up artist Norma Hill sought to create a similar effect by painting Geoffrey Beevers' face.'**

■ Beevers made his only previous *Doctor Who* appearance as Private Johnson in *The Ambassadors of Death* (1970).

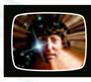
Melkur dematerialises. The Doctor bursts into the Sanctum – begging Katura not to complete the process of Transition, giving the new Keeper access to the Source...

■ To access the Source, stage directions demanded, 'Kassia's hands move to two deep insets in the arm of the chair, and settle into place. Energy crackles and flashes...'

... but to no avail. At the moment of Transition, Kassia cries out... and disappears. The Doctor instructs Adric to take Nyssa and secure the TARDIS. With a wheezing, groaning sound... Melkur materialises on the Keeper's throne.

■ As scripted, the statue's appearance was punched up by a closing exclamation from the Doctor, "Melkur himself!"

■ In the storyline, the Doctor and friends disguised themselves as Blacks in order to see Zorca installed in the Keeper's 'crystal chamber'. They watched as Zorca was 'incinerated' – only to be replaced by Mogen, 'suffused with the power of the Source'.



Part Four

FIRST BROADCAST: 21 FEBRUARY 1981

The new Keeper tells the remaining Consuls that the Doctor is known to him... and instructs Luvic to fetch Neman.

■ Curiously, the Doctor whispers to Tremas, "I want to get a closer look at that Melkur creature. I have the oddest feeling we've met somewhere before." And so, in the next scene, stage directions required the Doctor to be 'standing close to the Keeper's Chamber, almost peering into it... he

The Keeper and Luvic enjoy a quiet chat.

wants to take a good look at Melkur's face. To get the creature to turn his way the Doctor joins in the verbal assault...' Needless to say, though, there's nothing about the statue's face that the Doctor hasn't already seen in close detail! So why that line, and those directions? (Later, in Tremas' Quarters, there's another odd direction, too: 'Melkur is seen partially disembodied, sitting in his chair...')

■ Could it be that all these are hangovers of some kind or another from Johnny Byrne's original draft? Because in his storyline, the Doctor now identified Mogen as 'a crazed outcast from some long extinct galactic super-race' – in other words, he *recognised* him!

■ Dicks elaborates on the Doctor's "closer look" line: "There's something very familiar about Melkur. Not so much the appearance as the manner..."

Finding Melkur gone from the Grove, Adric realises that the statue appears and disappears "just like the TARDIS..."

■ In the rehearsal script, Adric spelled out his train of thought, "No wonder we got similar energy profiles. It could just be – a sort of Tardis [sic]."

In the Sanctum, Melkur claims that the old Keeper arranged for him to become his successor – and that Kassia gave her life accordingly.

■ Originally, this Sanctum sequence continued past the cut to inside the Head of Melkur, in which Melkur's controller promises the Doctor that he still doesn't "recognise" him (another spectral trace of Byrne's original?). Katura rounded on the Doctor, insisting that he was "the cause of all this". There were five Consuls before the Doctor came, she continued – leading the Doctor to retort, "There soon won't be any – the way he's carrying on." Melkur claimed that his purpose was to help the Trakens fulfil their destiny: "And together we shall achieve that aim." The Doctor was unimpressed: "And what would that be? Enslavement... extermination... conquest?" Menacingly, Melkur replied, "Their destiny, Doctor. Not yours – which will be quite different."

Adric and Nyssa enter the TARDIS – where Adric begins testing drives, "In case we have to leave in a hurry."

■ "No-one except the Doctor can get in," Adric tries to reassure Nyssa – but a continuity-minded stage direction had him 'Remembering the Keeper, and before him, Biroc' (from *Warriors' Gate*) when he added, "Or at least that's the theory."

■ The "bigger inside than outside" dialogue was an expansion from the rehearsal script, in which Adric simply told Nyssa, "And if you want to know how it is that the Tardis [sic] is bigger inside than outside you'll have to ask the Doctor." On screen, Adric recalls how "the Doctor told me that was because it was dimensionally transcendental"; but in *Full Circle*, the Doctor actually mentioned "transcendental dimensionalism" on the occasion of the boy's first crossing of the TARDIS threshold.

■ Why was the Doctor so keen for Adric to "secure the TARDIS"? He's not actually intending to run away, and so far as he's aware Melkur has no designs on his Ship. Again, it's possible that this is a hangover from the storyline, in which the Doctor and friends (minus Hellas) fled the Blacks to the TARDIS – 'pursued by Mogen's terrifying cosmic power which causes the ground to turn to swamp mud and searing pain to burn in their minds.' Back in his Ship, however, the Doctor discovered a vital component of its 'time mechanism' missing...

In the Sanctum, Melkur orders Neman to confine the Consuls to their Quarters as a "temporary measure" – then fades in and finally out of view.

■ Subsequent to this, three whole scenes were recorded, but cut for time – beginning with Neman leading the group into the Sanctum Antechamber, where Tremas asked Luvic and Katura if they still believed him to be a traitor: "Who knows what to think any more?" replied Luvic...

■ Escorted by the Fosters, the group carried on into the Courtyard – where the Doctor told Luvic, over his shoulder: "Shouldn't worry about that, Consul. Melkur will soon be doing your thinking for you." At this point, the Fosters separated – marching Luvic and Katura off in one direction, and the Doctor and Tremas in another. *En route*, Tremas whispered to the Doctor, telling him about "the Ultimate Sanction" – which, he explained, meant that if the Consuls should decide that their Keeper was 'unfitted', they still had the authority to cancel his existence. "Now that sounds like a rather handy proposition," said the Doctor...

■ Led along the Corridor to his Quarters, Tremas added that the Sanction requires all five Consular rings – but Kassia was collecting them. "So that creature's got them now," realised the Doctor. "Mmmm... Interesting problem." But the fact that the Sanction also requires the consent of the Keeper himself "rather knocks that idea on the head" – or so the Doctor concluded, just before he and Tremas were 'thrust' into the scientist's rooms. (As scripted, this led directly into the next Tremas' Quarters scene – but a later TARDIS scene was brought up to cover the cuts.)

Adric tells Nyssa that the Doctor showed him how Melkur could be destroyed... by destroying the Source. In Tremas' Quarters, the scientist tells the Doctor how Melkur's fading from view was normal for a new Keeper – whose power comes and goes as a short-lived initial Reaction.

■ "Looks like the Second Law of Thermodynamics," says the Doctor, on entering Tremas' trashed rooms. That law will be spelled out in the first few moments of the next adventure, script editor Christopher H Bidmead's own *Logopolis* (1981): 'Entropy increases.'

With the blueprints for the Source Manipulator, it might be possible to short-circuit a particular security system, suggests the Doctor.

■ "Well, then – perhaps we could apply the Ultimate Sanction," the Doctor tells Tremas – despite the fact that, as we've seen, all prior mention of the Sanction, including the fact that all five Consular rings would be needed (as referenced by Tremas here), has been cut!

Soon, the Doctor concludes that the mechanism for the control panel at the base of the Keeper's Chamber could be decoded using one of the Consular rings. But then the freshly collared Neman arrives, flanked by Fosters – sent by Melkur to secure the blueprints.

■ As scripted, the action cut away to the previous Adric/Nyssa TARDIS scene here.

Melkur materialises – firing energy bolts at Tremas. The Doctor persuades Tremas to surrender the blueprints... who plays out a charade of retrieving them from the safe. Not realising that the Doctor has already seen them, Melkur burns the blueprints from Neman's grasp. Once he's gone, the Doctor KOs Neman and his Fosters.

■ Terrance Dicks improves on the "two heads are better than one" line by having the Doctor recall an earlier scene as he conspires to bring the Fosters' heads together: "I've been telling my friend Adric about these old Earth proverbs. Well, there's one that goes..." (*etc*)

■ Originally, the Doctor knocked the two Fosters' heads together then, 'wincing with empathic pain', hurled them at Neman – who sank to the floor before Tremas clobbered him on the nut with an unspecified instrument. (The Doctor's "one head's better than three", therefore, was an unscripted addition.) In the rehearsal script, the Doctor apologised – "Sorry about that, Neman. But we really do have things to do. Oh, I almost forgot" – then collected the Bonder from Neman's tunic, saying he was "getting rather attached" to it.

Tremas retrieves his ring from Neman's finger. While Nyssa helps Adric construct a strange device, the Doctor and Tremas escape into a ►

◄ Corridor – where the Doctor blasts two Fosters with the Bonder. Soon, Neman comes to…

■ Recorded but cut – the Doctor and Tremas' subsequent arrival in the Courtyard. Here, the pair stepped out 'boldly' to pass by two suspicious Fosters… and got away with it. "That makes a change!" said the Doctor. "We're out of the residential quarter," replied Tremas.

■ Also cut – a scene in which Neman, hurrying along a Corridor, heard a sound behind a nearby doors, opened it… only to see one of the two Fosters previously Bonder-blasted by the Doctor come tumbling out. "Which way?" demanded Neman. "Toward the Sanctum," answered the Foster (Philip Bloomfield).

Using the ring taken from Neman, the Doctor and Tremas enter the Sanctum… shutting Neman out.

■ Arriving in the Sanctum Antechamber, Tremas tells the Doctor, rather oddly, "Here's the residential quarter." But that's where they've just come from…! (The line doesn't feature in the script.)

The Doctor sets about breaking the code on the control panel at the base of the Keeper's Chamber. Adric and Nyssa have now finished their device – which, once connected to the Source Manipulator, will cause the Source to consume itself… and the Keeper.

■ The servo shut-off prop incorporated a globe last used by visual effects designer Peter Logan as Davros' data sphere in *Destiny of the Daleks* (1979).

■ Recorded but cut – a wordless Grove scene following, in which Adric and Nyssa carried their device out of the TARDIS.

The Doctor begins inputting the broken code – and is only three digits short of activating the Sanction program when Melkur materialises and blasts the panel, then uses his will to force the Doctor to his knees. In the Service Vault, Adric begins to connect the device…

Meanwhile, Melkur compels Tremas to shoot Neman with his own gun – demonstrating that he is now in full control of the Keeper's powers. He intends to use the Trakens to conquer "worlds without number".

■ In the storyline, that missing TARDIS component had been taken by Mogen, who planned to extend his influence "throughout the galaxy and throughout time".

Declaring that the Doctor's body will be useful to him, Melkur admits the Doctor to the Chamber; he dematerialises. Adric and Nyssa arrive, telling Tremas that the Source Manipulator will blow any minute!

Inside the Head of Melkur, the Doctor at last meets the statue's controller: the Master.

■ "Welcome to my new ship," the Master tells the Doctor – since the grandfather clock TARDIS in which he escaped Gallifrey in *The Deadly Assassin* stands to one side! But where did he acquire this second, Melkur-shaped TARDIS? Indeed: why does he have a second TARDIS? If he came to Traken in order to tap the Source, did he programme the chameleon circuit of this second TARDIS in order to resemble Melkur? Or did the chameleon circuit itself pick the shape of Melkur – the better to blend into the Grove when it first landed there, all those years ago?

■ Back in the Sanctum, as originally conceived: 'Adric, Nyssa and Tremas are watching the chamber pulsing with violent energy. The Doctor's image, his face contorted, flashes in and out of vision…'

Once he's deposited the Doctor's mind in his library, the Master intends to take the Doctor's body for himself.

■ As directed, the Master 'approaches the Doctor, looking him up and down as one might assess a suit hanging on a rack'!

> **'Soon, the Traken Union will be consumed by the entropy field released by the Master's meddling in the affairs of the planet Logopolis.'**

■ In the storyline, Mogen didn't intend to take the Doctor's body, of course – rather, he meant to kill the captive Doctor by placing him within the Time Disintegrator he was building.

Suddenly, the Master senses the Source go into reverse. Flames rise inside the Head of Melkur, and the Doctor is able to make his escape… back into the Chamber.

■ A gale is blowing through the Sanctum, forcing those inside to the floor. Visual effects designer Logan had planned to overlay a cone-shaped 'tornado' of swirling Source energy over the picture, as live, by using a 'Vortex machine' – but on the day, the machine broke down.

Adric struggles through the gale blowing through the Sanctum to input the last digits of the code, releasing the Doctor. With the Source failing, the Doctor suggests one of the Consuls should step "into the breach" – and Luvic hurriedly assumes the Keeper's throne.

■ As the Source's flame burns high, Dicks (rather neatly) recalls Luvic's earlier modesty, when he'd claimed he had no greatness in him: 'Old Katura smiled. "There was greatness in him after all."'

Bidding farewell to Tremas and Nyssa, the Doctor and Adric make a no-less-hurried exit.

■ In the rehearsal script, the Doctor's hasty departure was far from impromptu – since he'd noticed a certain grandfather clock standing against the wall! "Goodness, is that the time?" he said. "Come on Adric, we must fly."

Sweet, innocent Nyssa of Traken, at the very start of her adventures with the Doctor.

In the TARDIS, the Doctor tells Adric that his run-down Ship needs an overhaul.

■ This final TARDIS scene was overhauled between rehearsal and camera script stage, when mention of the TARDIS needing an overhaul was inserted – by script editor Bidmead, obviously, the better to tie in with the beginning of his *Logopolis*.

■ Originally, Adric told the Doctor that he'd thought the 'circuit component' rigged up to the Source Manipulator would work because the Doctor had told him it would. "And you believed me?" asked the Doctor – who soon confessed: "It was only a wild guess, you know…"

Meanwhile: Nyssa heads home… leaving Tremas to investigate an incongruous grandfather clock, newly appeared in the Sanctum. He touches the clock face – and is rendered immobile. The Master steps out… and into Tremas' body, acquiring himself into a new, younger form.

■ Here, it's especially obvious that the decayed Master's teeth have been painted onto Geoffrey Beevers' own lips!

The clock dematerialises. Nyssa returns… but her father is nowhere to be found.

■ "I fear that our beloved world of Traken faces disaster," the old Keeper had told the Doctor, back in Part One. But has that catastrophe been prevented? Soon, the whole of Traken, its Union, and Mettula Orionsis will be consumed by the entropy field released by the Master's meddling in the affairs of the planet Logopolis. What if *that* was the disaster that the Keeper foresaw, and hoped the Doctor could forestall – not the Master taking control of Traken's Source, but the consequence of the Master's escape into the universe…?

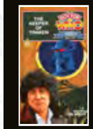
If so, the Doctor has failed. And Logopolis awaits.

FURTHER INFO

DVD

Part of boxed set *Doctor Who: New Beginnings*
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 1331(A)
AVAILABILITY Out now

VIDEO



COMPANY BBC Video
YEAR 1993
CAT NO BBCV 4973
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd/Target Books
YEAR 1982
BOOK NO 37
AUTHOR Terrance Dicks
AVAILABILITY Out of print

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THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
BROADCAST Saturday 3 June 2017

The Lie of the Land

The final part of the Monk trilogy saw the Doctor, Bill and Nardole on a mission to uncover the truth. But what did our reviewer make of it?

REVIEW BY **GRAHAM KIBBLE-WHITE**

When humanity falls, there will be a lot of milling around on backroads. In woolly pullies. This is the gloomy prognostication *Doctor Who* has shown us in *The Sound of the Drums*, *Turn Left* and *The Stolen Earth*. And now in *The Lie of the Land* as, once more, we come outdoors to shuffle despondently. We're not even getting much vitamin D; alien regimes arise off-season. If you're going to join me in a purposeless vigil by the local Magpie Electricals, bring your hat.

Of all *Doctor Who*'s Earth invasion stories – and how wonderful a series could have such a back catalogue – Toby Whithouse's might well be my favourite. Sure, like all the others, it surrenders at the end to the requirement to put everything back as it once was (as per the Memory Crimes Act of 1975, presumably instigated to erase the first Zygon invasion attempt), but before we get to that it maintains a powerfully tight focus. Although there are spoof shots of Monk statues *in situ* around the world, there's no prolonged attempt at depicting global chaos. No sequence with a mass of lollygaggers falling under a saucer's shadow – which never completely worked for me anyway. Although cropped out of shot, one would always still somehow be aware we were close to the edges of this crowd. But here, we experience the takeover as Bill does, not in the thick of the action, but with helicopter blades, police sirens and baby cries as ever-present background noise. This is the alien takeover as most of us might witness it, which is indoors.

Apocalyptic threads.

As it happens, our second-hand access to the horrors also informs us of the Monks' role in their own incursion. Because, as the Doctor points out, there aren't actually that many friar feet on the ground, and even though this is a boon for the costuming budget, it also plays well with the underlining discussion about propaganda. Which is where the story starts, with the Time Lord seemingly installed as their own Lord Haw-Haw. "The Monks have been with us from the beginning," he says. "Two species sharing a history as happily as they share a planet." The show has brought us tales before about rewriting the past – from the Meddling Monk in 1066, to the Master messing around with the Magna Carta – but this is different. This is about falsification, stealing the narrative, and that is a remarkably subtle gambit for a *Doctor Who* monster. It's an invasion of our culture, really, which even extends to forging themselves into a *Match of the Day* publicity picture. Like a Walkers Crisps viral gone bad.

Our understanding of our past is, of course, *important*. While still pretending to be a quisling, the Doctor nevertheless makes the valid point that even before the Monks got here, we were guilty of squandering this resource. "History was saying to you, 'Look, I've got some examples of fascism here for you to look at!'" It almost seems reasonable to hand it over to someone who'll pay it more heed. Until it transpires that all they really want to do is fill it with selfies.

Other than that… what is actually in it for the Monks? It's tough to see what they're getting out of the subjugation of humanity, beyond real estate for their effigies and a parking spot for the pyramid, which by my reckoning, being just east of St Paul's, means the flattening of a Robert Dyas, an HSBC and – could be there's a message here – Ye Olde Watling public house.

Their *modus operandi* suggests they just want to be loved, and maybe that's all it is. In some respects, they do seem to be simple souls, their devotion to the triangle motif (I wonder if they have a processed cheese preference) akin to pencil-case doodlings of their own logo. Oddly, they don't have a singular name. 'The Monks', even though we capitalise it, is actually a descriptor, but they don't seem especially defined by a religious belief, so why the cassocks? Perhaps, with their skin problems, it's to alleviate chaffing. Or maybe they're a cranially superior brethren to the Headless Monks. It's strange they've been on the go for three episodes, and we're still none the wiser. But it leaves us freer to project onto them. They come to represent totalitarian states in general, rather than the machinations of a specific species. Near the end of the episode we see the people working on bringing down once of their statues, and of course, our minds are free to take flight to Firdos Square, Baghdad in 2003.

I mentioned we see events from Bill's point of view, and we hear about them too, thanks to her narration. It's a very clever move from Whithouse, not only in terms of bringing us into the story, but there's the satisfying realisation that this adventure has been her recitation of it to her mum, while engaged in mental battle with the enemy. The whole 'psychic linchpin' stuff does feel like

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Bill Potts loses all hope.

> **'The confrontation with the Doctor is magnificent – there was a huge amount of ground to cover for Bill to reach a point where she'd turn a gun on him.'**

cobblers, not in the least due to the inelegance of the nomenclature, but that's okay. It's reason enough to stay in her head and, as ever, Pearl Mackie proves more than capable of holding our attention. Her confrontation with the Doctor is magnificently performed – because there was a huge amount of ground to cover for Bill to reach a point where she'd turn a gun on him. Yet, Mackie gets there at a sprint, her character crumbling when she says, "If *you* help the Monks then nothing will stop them!" You suddenly feel the weight of her six months looking for him, and the despair that it's ended like this.

Respect, too, for Peter Capaldi, who doesn't undersell the terrible notion of the Doctor deciding that compromise is an option ("The Romans killed people, and saved billions from disease, war, famine and barbarism"), but then bounces back into full-on flappiness off the back of his fake-out regeneration (and yes, *Doctor Who* production team, you are all very naughty). The subsequent bit where Bill seems to be facing certain death, and declares, "God, it was worth it!" is a great encapsulation of their relationship, which then merits the likable postscript from her mentor back at the university, where he lays it out very simply that, to him, she's special. I make that sound cloying, but it absolutely isn't.

Woven through this fable of falsehoods and faked narratives is, arguably, an even greater act of revisionism – the progress of Missy. While I don't understand the storytelling decision to inform us, before showing us, that she was in the Vault (and I guess, I'm therefore still hanging on with the assumption that this information will be later subverted), the conversations she's having with the Doctor within its walls are fascinating. Even if it transpires that, like our hero with the Monks, she's faking her conversion, it cannot be denied that she is "engaging with the process". She says to him: "Your version of good is not absolute. It's vain, arrogant, sentimental..." That's a point of view, a *valid* point of view, which comes from active participation in their discourse.

And, actually, I'm going to say it: I think the Doctor's "best enemy" really is trying to change her ways, because this is not a simple conversion to the light. Missy is still definitively Missy (that *Celebrity Love Island* remark), but with a thousand years of work, she's beginning to countenance something that's lain outside her comprehension: remorse. "I keep remembering all the people I killed," she says, and there's a tear. Which will have to do for now for Goodge in *Terror of the Autons*.

This is where the story ends. Two old acquaintances in the glow of an electric bar fire, in an unlikely conversation. Following the Doctor's chat with Bill by the statue remnants in Bristol, it's another brief moment where the truth has come out. DWM

Victorian values: don't shoot until you see the reds of their eyes!

TELEVISION

BBC ONE
BROADCAST Saturday 10 June 2017

Empress of Mars

Ice Warriors, Victorians – and a nice pot of tea! Writer Mark Gatiss loves them all... but does his latest episode mix these elements successfully?

REVIEW BY **GRAHAM KIBBLE-WHITE**

A continuity slide. The top horizontal quarter has a black background. Over that runs the '=BBC1=' logo. Directly beneath, in thin white text: 'DOCTOR WHO.' The lower three-quarters is filled with an obtusely unrepresentative episodic image from *Empress of Mars*. There's a faint clunk, the bleed in of studio atmos, and a slightly airy voice comes through: "Bank Holiday entertainment continues on BBC1 shortly, and there's an old enemy in store for..." Slight pause, and then with a downward intonation: "Doctor Who!"

This, I venture, would be the ideal serving suggestion for Mark Gatiss' nostalgic offering. Potentially his swansong too. If it is so (he says Chris Chibnall is bringing in 'new people'), it's a marvellous parting shot. Hewn from the teatimes of his childhood, the tale is undeniably thin, but exquisitely upholstered. As Gatiss himself has declared, he's given us a Bank Holiday rerun of *Doctor Who*. This is the series as it lives in his memory – fruity, fun, warm, scary. It's the antonym, in fact, of his last effort, 2015's progressive and uncomfortable *Sleep No More*, which is still a good decade away from fan rediscovery and elevation to 'classic'. Although it's already become the Ice Queen's wake-up call to her drones.

The Mars adventure is more instantly agreeable, and, although there are in-jokes stitched into its seams, there is no barrier to entry. The set-ups are immediately understandable, so that even when they're subverted – such as the British Army becoming the bad news – it's still about binaries. The visuals pop with green aliens, red soldiers, a red planet and an electric-blue sci-fi mortar. For the dads and granddads who haven't watched since their day, it'll seem just how they left it, from the companion falling down a hole, to the Time Lord's disregarded counsel of, "You don't stand a chance!" And the monsters? The monsters lumber.

Sinking further into the eiderdown of *Doctor Who*, the story is eventually revealed as a Peladon prequel, complete with Alpha Centauri as voiced by – yes! – Ysanne Churchman. It's a beautiful surprise. Ysanne Churchman! Say it again: *Ysanne Churchman*. Her name is an incantation, summoning the latent magic of TC4, Ealing film sequences and Mirrorlon (about which, more presently).

While it's satisfyingly sentimental to have the hermaphroditic hexapod extend one of eir six arms of friendship, it also works as a punchline to a story that's in turn a bookend to the politics of the 1972 original. Where that presaged Britain's entry into the EEC, Gatiss' offering is ruing our imminent departure. A line from the shooting script – but cut from the final episode – makes it plain. Explaining to Bill how the Martians will progress from here, the Doctor says: "They'll have their ups and downs like everyone else. And when the planet Peladon pulls out of the Federation to 'take back control' – oh dear." Even without that, there's enough: Catchlove's colonial superiority complex ("Don't *belong*? We're British! Mars is part of the empire now!") and the Doctor's call for integration ("You cannot survive on Mars without help!").

The script is less focused in its look at gender politics. "We are both surrounded by noisy males!" roars Iraxxa, and specifically asks for Bill's input... but seems to do nothing with it. Towards the end, it happens again. There's the implication they share a viewpoint, but it's also unresolved. I felt the same about the brief exchange with Godsacre and his "Victorian values". All of these, just the start of an argument, tailing off...

And so, let's talk about the monsters! The 'crumpling' of victims by their death ray is a superb resolution to the intention of the original 1960s wibbly-mirror effect. Their hive? It's fine. Possibly undersold by its reveal on screen, which could have been punched through with an epic pullback. As for the notion of it, and the Martians' having a queen, again, you know, fine. There's nothing radical in that concept, and it fits. I've confessed before in these pages, the Ice Warriors aren't a personal favourite and so it's probable I'm not invested in any new elements of backstory. But Gatiss handles it with love, and it's interesting the Doctor's description of them – "They could slaughter whole civilizations, yet weep at the crushing of a flower" – echoes something offered on diverse occasions by Colin Baker (the one I'm picking here is from BBC Two's *Doctor Who Night* in 1999) who said of the Time Lord himself: "He might cry at the death of a butterfly while he's stepping over the bodies of 17 people."

I've told you I like this yarn very much. Have I made it plain why? High adventure aside, its comes down to the fantastically plummy characterisation. The opposition between ruthless usurper Catchlove and the 'coward' Godsacre is nicely realised, and there's enough to signal a rich history between the two. The lower ranks also get their moment, young Vincey dreaming of the little church with the twisted spire. But it's the language that really lands it. The turns of phrase prove Gatiss as good a magpie as Robert Holmes when it comes to gaudy gems of old vernacular. Says Jackdaw: "What old Friday promised, *it was a load of gammon!*" Meanwhile at table, Catchlove is passingly calling the Doctor "old love". And let me make this clear, I don't care to look into the impracticalities of bringing china, two types of tea and the doings for a Victoria sponge all the way to Mars – because it says so much about a misplaced sense of proprietary.

Not that I'd make those allowances every week. Furthermore, I'd go so far as to say it would be unhealthy for *Doctor Who* to be this self-reverential on a regular basis. But this *could be* the last time for Mark Gatiss, and R.H.I.P. DWM

The Doctor and his friends plan to catch a nameless monster.

TELEVISION

BBC ONE
BROADCAST Saturday 17 June 2017

The Eaters of Light

Rona Munro's second *Doctor Who* script has echoes of her first, written nearly 30 years ago...

REVIEW BY **GRAHAM KIBBLE-WHITE**

It's happened. A writer from the show's twentieth-century run has crossed over that bridge to the present day. The tempting thing now is to look for threads connecting *The Eaters of Light* to *Survival*. However, is this the sane option? Rona Munro's *Doctor Who* début did eventually prove to be "just the start, Midge, just the start" in terms of her contributions to the series, but only after a 28-year interregnum. Her new story has no designed reference to the old, but we can still look, can't we? We can wonder what preoccupations might continue to inform her work all this time on.

Our lead character aside, both adventures are driven by disaffected youngsters, and both depict animals as sentinels. Yet, there's not a lot of weight in those findings, because it's a game, really, teasing out such comparisons. You can also do it if you match *Eaters* to is immediate predecessor, *Empress of Mars*. What have we got? Army deserters, commentary on colonialism and poor old Bill falling down a hole. Their reoccurrences are, in truth, coincidences, and don't inform us of intent.

However... I do feel there is at least a unifying *approach* in Munro's scripts, both of which act as fables, closely aligning characters to message. The 1980s story is about social Darwinism, and introduces us to a hunt saboteur, a predator species and a Territorial Army officer who's running a survival course. At some point, all of them specifically address the central theme. This one – this brand-new Rona Munro *Doctor Who*! – looks at the dangers of tribalism, as practised by the Picts and the Romans, warring factions who then come together to chew over that issue. In each case, the end result is we meet people who could only live within those constructions. It doesn't seem likely there'd be any further mileage in any of them, yet they are working in consort with the tale they populate, adding reverb to the myth – literally so in *Eaters*, when little Judy hears their music thousands of years later.

The youngster is our conduit into and out of a production which is very much *Doctor Who* as a children's story – the tale of how the crow got its caw. The featured monster is simply that; a force of darkness, variously described. 'Light-eating locust', is the nearest we get to pinning it down. Characters are stirred into doing the right thing, and those who do not (such as impetuous Cornelius) become fatal homilies. The interdimensional temporal rift, despite the fancy name, is a magic door, and the spectacle of the united forces of second-century Aberdeen marching off into the gloaming within looks like a colour plate from a Folio Society classic.

All of the above is nourishing, but it doesn't necessarily exert the viewer. Easy to like, impossible to hate – these 45 minutes are boxed up within those parameters.

Except, some elements do protrude. A consistent this year has been the superb interaction between Bill and the Doctor, and that continues to have its own velocity. They've journeyed to ancient Scotland simply to settle a friendly argument about the Romans. That's what the TARDIS should be for, for fun. I want to see the Time Lord and his pals barrelling around, having a laugh. Ten weeks into her journey on the show, Bill, like all those before her, is now mythologising the Doctor ("He's met loads of people like you, the terrified, the desperate – and he always helps"), well aware of his methodology ("He always ends up being boss of the locals") but still enough of a newbie to trip over bits of the format ("You're speaking English?"). On that last point, it's a great pleasure to have *Doctor Who*'s conceit about language explained in such a succinct fashion. "Auto-translate," says Bill, and that pretty much covers it, except for... "Oh my God, it even does lip sync!" Ah ha! How neat to then take this bit of admin, and use it to dissolve the cultural divide between the antagonists.

> **'Both this story and *Survival* are driven by disaffected youngsters, and both depict animals as sentinels.'**

Bill starts to regret wanting to find out what happened to the Ninth Legion.

The Doctor, meanwhile, is in saucy form, with his gag about being a former vestal virgin "second class". It's pleasing that when he is being held at spear-point by the Picts, he is the first to acknowledge that, by his standards, this is very low-level menacing, and rolls into Doctor 101, even pre-announcing his escape plan. In a similar vein, I appreciated how Nardole's ability to build a rapport with their captors is taken as read and something that happens between scenes. Although Matt Lucas' "nice 'ere, innit?" cracks can still seem like a comedy actor doing the comedy bits he knows he can do, I continue to enjoy his portrayal, particularly when his character is grafting.

I must be getting old. I'm placing increasing value on work ethic. It's something I also appreciate in the story as a whole. There is a calm thoughtfulness in the way it attends to its business, whether that's in its discussion of Bill's sexuality, or how every element of its plot and thematic concerns are resolved by the time the Doctor returns to the TARDIS. While I wouldn't raise a stone to *The Eaters of Light* being *Doctor Who* at its most luminescent, it is a monument to craft. I therefore hope this adventure isn't going to mark another instance where Rona Munro walks off into the middle distance. To purloin a line she didn't actually write, "Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold," and when it comes to all of that, I reckon the Doctor will always welcome her contribution to the good fight.

BOOK CASE

BBC BOOKS

Younger *Doctor Who* fans – and those who are young at heart – have wealth of new books to choose from...

REVIEW BY **EMILY COOK**

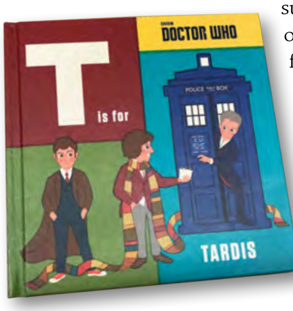
REVIEWED THIS MONTH

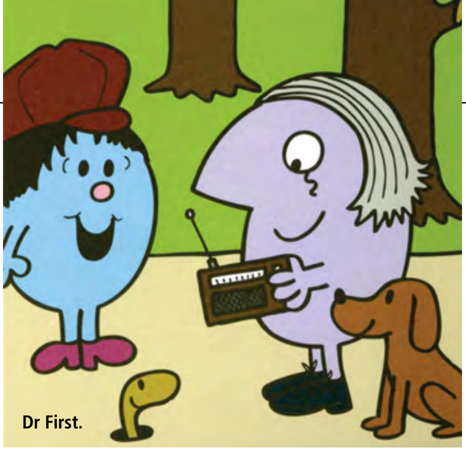
- *T Is for TARDIS* illustrated by Adam Howling **RRP** £7.99
- *Dr First, Dr Fourth, Dr Eleventh, Dr Twelfth* written and illustrated by Adam Hargreaves **RRP** £4.99 each
- *A Brief History of Time Lords* by Steve Tribe **RRP** £12.99
- *The Companion's Companion* **RRP** £9.99

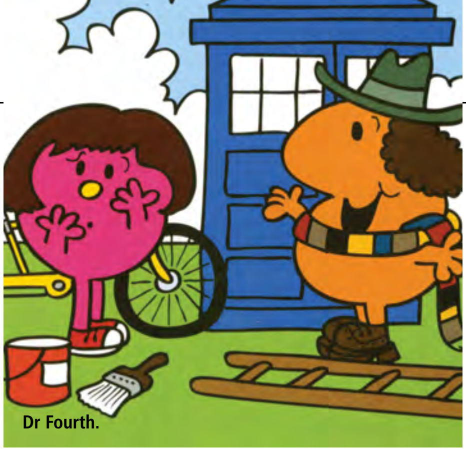
I can't ever remember being unable to read. I can't actually remember learning to read, either. I studied English Language and Linguistics at university and child language acquisition was something which fascinated me. Learning a language is an extremely complex process. Yet, you learnt to read, write and speak your native language when you were very young. Well done you! The likelihood is you started off with an alphabet book as a young pre-schooler just beginning to recognise letters. If you're reading this text now, that's a pretty sure sign that you're way beyond the alphabet book stage of reading – unless you have kids, alphabet books are probably off your radar. But even so, let me draw your attention to *T Is for TARDIS*...

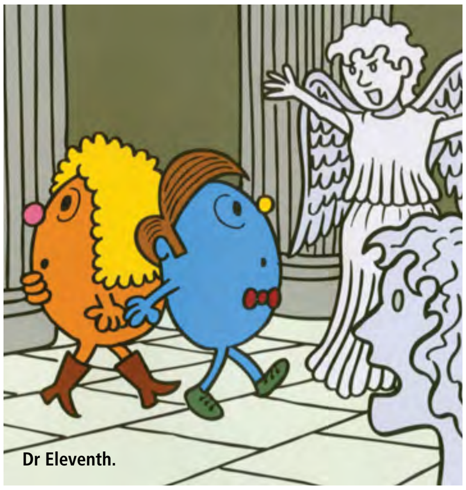
Average alphabet books can be dry and predictable: A is for apple, B is for ball, C is for cat, D is for dog, and so on. But *T Is for TARDIS* is different. It takes you on an alphabetical tour of the *Doctor Who* universe. 'A is for angel' – and the page is colourfully illustrated with a Weeping Angel creeping up behind Amy Pond as she eats an apple. 'B is for bow tie', 'C is for Cyberman', and of course, 'D is for Doctor'. The book is simple but quite charming. You might even call it retro – a novelty item for grown-ups (who could read it cover to cover in 30 seconds, no doubt).

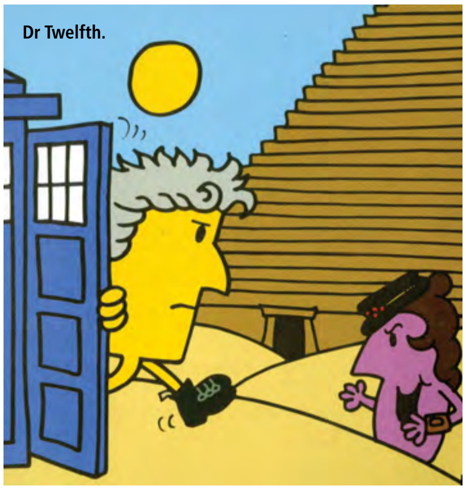
However, it stands up as a children's alphabet book in its own right. We all know that *Doctor Who* has a magical ability to inspire and engage its fans from a very young age and I'm sure there are plenty of adult *Doctor Who* fans out there who are parents and want to indoctrinate (pun intended) their little ones. *T Is for TARDIS* is a bright and colourful introduction to the world of *Doctor Who* for those just learning to read – fans in training.




Dr First.


Dr Fourth.


Dr Eleventh.


Dr Twelfth.

> **'Hargreaves cleverly blends the complicated world of *Doctor Who* with the daft and silly world of the Mr Men.'**

Children's titles dominate the book reviews this month and we must also sing the praises of the '*Doctor Who* meets the world of Hargreaves' book range. The mash-up of two much-loved British icons, this was always going to be a success. I love these books! And, it would seem, so does everyone else. As I sat writing this review in Costa Coffee (other coffee shop chains are available), copies of these books were visible on the table next to my Americano and caught the eye of another coffee-loving customer. He came over to talk to me about them. "They are just brilliant, aren't they?!" enthused the smiley stranger (who later identified himself as a die-hard "Whovian"). How could any *Doctor Who* fan resist such weird and wonderful brilliance? [*I think you're in there – Ed*]

Just like some of the plotlines of *Doctor Who* itself, the books in this range are not released in a linear temporal order. The first Doctors to materialise as Mr Men (or should that be 'Dr Men'?) are *Dr First*, *Dr Fourth*, *Dr Eleventh* and *Dr Twelfth*, with *Dr Second*, *Dr Seventh*, *Dr Eighth* and *Dr Ninth* set to follow in August.

Adam Hargreaves (son of Roger Hargreaves who created the original *Mr Men* series) has written and illustrated these delightful books. The illustrations are superb. Adam Hargreaves has vividly captured the likenesses of the Doctors and their companions in Mr Men form – monocle, long scarf, fez, sonic sunglasses and all! As for his storytelling, he cleverly blends the complicated world of *Doctor Who* with the daft and silly world of the Mr Men, in a way which both little kiddies and older *Doctor Who* aficionados would appreciate. For example, on the run from extermination, Dr Fourth and Sarah Jane encounter Dale the Dalek – appropriately named because he wasn't quite as good at exterminating as the other Daleks ('Dale': almost a Dalek, but not quite).

The language is whimsical and witty. The stories are simple yet scintillating. And if you prefer to have your stories read to you, you are in for a treat as Michelle Gomez has narrated *Dr Twelfth* for an animation of the adventure. The story is already pretty sparky on the page, but Michelle's reading makes it even zestier thanks to her fabulous Scottish twang. And her interpretation of Peter Capaldi's voice is quite something. Do yourself a favour and give it a listen. (Go to: *tinyurl.com/DrTwelfth*)

For those who prefer something a little more substantial to read, there's *A Brief History of Time Lords* written by Steve Tribe. Or should I say a Time Lord of Gallifrey, as that's the guise under which he's writing – and there's a nice little touch at the end as it's revealed this Time Lord author was the young Gallifreyan who met the Doctor when he arrived on Gallifrey at the end of *Heaven Sent*. Written within, rather than about, the fiction of *Doctor Who*, as far as *A Brief History of Time Lords* is concerned, Time Lords are a real people with a real history. This book explores that intriguing history.

Or rather, that fragmented history – because as Chapter One points out, 'We know little, and admit to less.'

Even so, within the pages of this book we learn of Gallifrey's emergence from the 'Dark Time' to the 'Old Time' and the ascendancy of Rassilon which resulted in the foundation of Time Lord civilisation and the birth of transdimensional engineering. We learn about the war between the Minyans and the Time Lords which led to the Time Lords' Law of Non-Interference in the Affairs of Other Planets (a policy which the Doctor repeatedly breaks) and the founding of the Celestial Intervention Agency (yes, even Time Lords have their own CIA). Of course, there's mention of notable Time Lords; those who looked into the Untempered Schism and went mad like the Master, and those who ran away like our friend the Doctor. The book brings Time Lord history right up to date (or as up to date as it can be, taking into account the writer's point that 'History, we understand, is rewritten by its future') with a summary of the fall of Gallifrey and the great Time War, through to the rise of Gallifrey and the prophecy of the Hybrid.

This book contains no new revealing content about the Time Lords; however you can't fault its thoroughness. It helpfully and comprehensively encompasses everything there is to know about this intriguing race. In fact, it's so information-heavy in places that it almost feels like you're reading a glossy text book. On a 'Time Lords Studies' degree programme, I expect *A Brief History of Time Lords* would be a staple on the reading list of required texts.

Last but by no means least, there's *The Companion's Companion*. You'd be forgiven for assuming this book is an in-depth study of the Doctor's companions over the years. But it's not. It's more fun than that. This is a guide from the Doctor's ex-companion Clara Oswald, to his new companion: you! 'Well done on finding this book. I hid it in the one place in the TARDIS that I knew the Doctor would never look – but you would,' Clara writes in the introduction. And Clara really did write it… honest. Even Amazon has her credited as an author. But it's not just Clara we hear from.

ROSE TYLER
MICKEY SMITH
CAPTAIN JACK
MARTHA JONES
DONNA NOBLE
ASTRID PETH
WILFRED MOTT

Spreads from *A Brief History of Time Lords* and *The Companion's Companion*.

The book is packed with hints and tips, letters and notes, memories and reflections, from those who know the Doctor best. There's River Song's guide to the Doctors; a briefing from Kate Stewart on 'How to Manage to Doctor'; 'Pond Mail' (an extract from one of Amy Pond's letters talking about the Doctor); entries from Donna's diary (which Wilf had to hide away after the Doctor wiped Donna Noble's memory); a guide to alien first aid (complied by none other than Dr Martha Jones); Rose Tyler's emails (which she sent to Mickey Smith and her mum while off adventuring with the Doctor); Ace's notes (running through the Professor's rules); the transcript from an interview with Tegan Jovanka; postcards from Peri; Sarah Jane Smith's reflections on 'Life After the Doctor'; and a UNIT Report on the Doctor from Josephine Grant.

The concept is believable and the level of detail is impressive. The book is engaging and interactive; there's even a 'Companion Certificate' for those who can pass Clara's mega-quiz at the end. 'I warned you, I am a teacher,' Clara says. 'Now let's see what you've got.' By the end of the book you'll feel ready and raring to take on your role as the Doctor's companion (or is that just me and my over-active imagination?). *The Companion's Companion* concludes with an afterword from the one person we don't hear from in guide book: the Doctor himself. 'Clara, Clara, Clara. You can't explain me in a book!' the Doctor bemoans. But then he does subsequently admit that Clara and co. do actually know what they're talking about. So there you have it: this book comes endorsed by the Doctor himself. Surely no higher recommendation is needed!

BOOK

obversebooks.co.uk

REVIEWED THIS MONTH

■ *The Black Archive #11: The Evil of the Daleks*
by Simon Guerrier
RRP £7.99 (paperback), £3.99 (download)

The eleventh entry in Obverse Books' unofficial *Black Archive* series is a look at the 1967 *Doctor Who* serial *The Evil of the Daleks*. In one chapter of this very readable book, writer Simon Guerrier discusses how fans in the 1970s compiled synopses of a story they couldn't watch. (The only surviving episode wasn't released on video until 1992.) **Doctor Who Magazine** and other publications were forced to use viewers' vague recollections, bootleg recordings of the soundtrack, and interviews with cast members.

It's interesting stuff. But it makes you question whether, after more than 40 years of research: is there anything left to say about a *Doctor Who* serial shown half a century ago? After all, over the years **DWM** has published numerous behind-the-scenes features, interviews, photographs and detailed textual analysis. Some of that information is reused here, but this book is far more than a dry retelling of old anecdotes.

Guerrier burrows down through several layers of research – seriously, the depth of journalistic archaeology is quite breathtaking – and finds regular gems. For a start, the author of *The Evil of the Daleks*, David Whitaker, is the focus of some fascinating passages – especially those concerning his relationship with the creator of the Daleks, Terry Nation. Also, 1967 was an unstable time for *Doctor Who*, with producers, script editors and companions playing musical chairs. Guerrier arranges the confusing story very neatly and the saga of how Deborah Watling's Victoria ended up as a new regular character is worth the admission price alone.

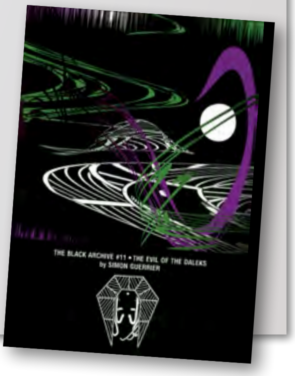
The book also places *The Evil of the Daleks* in a new cultural context. The mid-60s vogue for Victoriana gets a lot of attention, as does the science used in the serial. Most brilliantly, there's the chiming coincidence that guest star Marius Goring once attempted to reconstruct an age-old theatre production in much the same way we now do with missing *Doctor Who* serials.

Of course, we must reconstruct *The Evil of the Daleks* because, aside from Episode 2, we can't *see* it. Guerrier therefore places great emphasis on the soundtrack, which was recorded off-air by fans during the story's broadcast; publicity photos taken on the set; and professional 'telesnaps', which were the 1960s equivalent of screengrabs. Barring a miraculous find, *The Evil of the Daleks* will forever be incomplete. However, all these sources allow the book to rebuild and reappraise.

The prose is light and smart and the copy is very clean (aside from one whopper of a mistake: the text claims Richard – not George – Martin was the Beatles' producer). If the book has a downside, it's that it's too dogged. Few readers, for example, will be thrilled by lengthy discussions of how telesnaps were presented on the BBC website in the year 2000. It's also a shame that, due to licensing issues, the book contains no images whatsoever.

However, these are merely quibbles. This is an engrossing read, full of authority and insight.

IAN FARRINGTON



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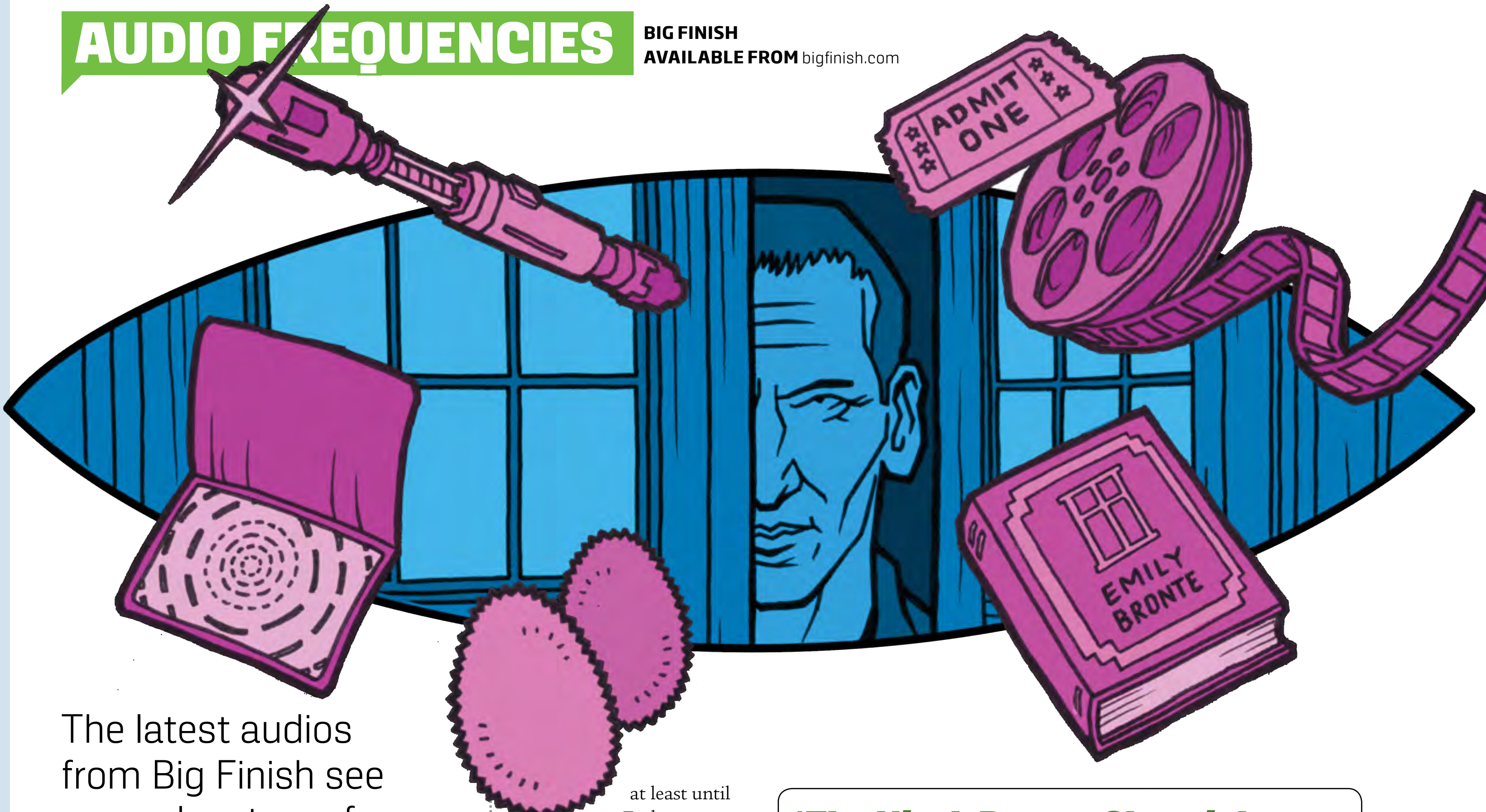


ILLUSTRATION BY **JAMIE LENMAN**

The latest audios from Big Finish see new adventures for the Ninth Doctor, Adam and Jackie, plus scares for the Fourth Doctor and Romana...

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

- *The Ninth Doctor Chronicles* (featuring the Ninth Doctor, Rose, Adam and Jackie) **RRP** £23 (CD), £20 (download)
- *The Haunting of Malkin Place* (featuring the Fourth Doctor and Romana II) **RRP** £10.99 (CD), £8.99 (download)
- *Vortex Ice / Cortex Fire* (featuring the Sixth Doctor and Flip) **RRP** £14.99 (CD), £12.99 (download)

"D'you wanna come with me?"

It's 12 years now since Christopher Eccleston invited us aboard the TARDIS and, in some ways, it already feels like the trip of another lifetime. The brevity of Eccleston's tenure ('era' feels a bit strong), and his subsequent desire to keep his distance from *Doctor Who*, leave it standing slightly apart from everything that's followed. It's become a cliché to say he was the actor who 'kicked down the door' for 'New *Who*', but it also feels like the door has been firmly closed on the Ninth Doctor – at least until Eccleston makes good on his promise to bring his sonic and his stairlift along to the 100th Anniversary Special.

In the meantime, we have comic strips and short stories and now this, *The Ninth Doctor Chronicles* – an audio anthology that pushes that door open a crack and allows a little light in on the *Who* Class of 2005, albeit with a six-foot hole in the middle where a certain leather-jacketed, daft-faced northerner ought to be.

Stepping into the breach is the ever-game Nicholas Briggs, a man who, thanks to this magazine's comic strip, can actually lay claim to having been the Ninth Doctor even before Eccleston. Sort of. Here, he serves both as narrator and Time Lord, switching between his natural RP purr and a very credible take on Eccleston that, despite occasionally drifting perilously close to *Wallace & Gromit* territory, cleverly succeeds in capturing the rhythm and intonation of the "fast and sarky, cheeky and brave" Doctor outlined in Russell T Davies' original series pitch.

Opener *The Bleeding Heart* has something of the Davies spirit about it, too, clearly sharing his enthusiasm for the comic-book aesthetic of *2000AD* and, indeed, the early *Doctor Who Weekly* comic strips. Revolving around that old chestnut, the galactic peace conference, its menagerie of alien delegates include a race of hippo soldiers and luminescent jellyfish on anti-grav discs that you can just picture filling a panel of Dave Gibbons' artwork. Meanwhile, events are being covered by reporter Adriana Jardsel – a delightful companion-of-the-week performance from Claire Wyatt – for Cosmic Nine News, which is just one step along from 'space news'.

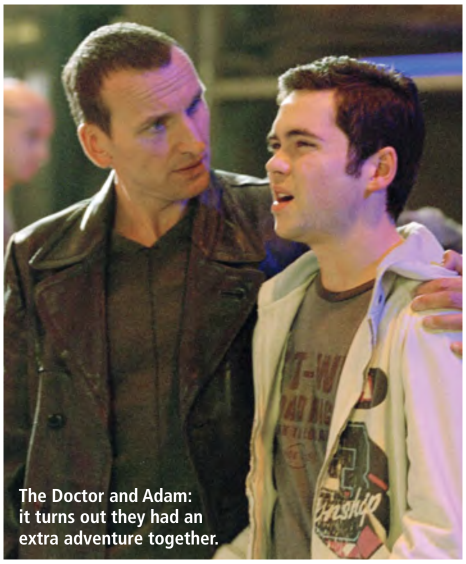
'*The Ninth Doctor Chronicles* succeed in bottling something of the romantic, starry-eyed spirit of *Doctor Who* circa 2005.'

Cavan Scott's script is an entertaining romp, for the most part, but takes a darker turn in a poignant final act that keys into the Ninth Doctor's survivor guilt, and foreshadows both the coming of Rose Tyler and the relaunched show's theme of the Doctor inspiring ordinary people to heroic deeds, in ways that are quite lovely.

DOCTOR WHO
THE NINTH DOCTOR CHRONICLES
CAVAN SCOTT
UNA McCORMACK
SCOTT HANDCOCK
JAMES GOSS
CAMILLE COduri and BRUNO LANGLEY
NICHOLAS BRIGGS

Briggs gets the opportunity to give us his Rose in sophomore tale *The Window on the Moor* (verdict: as good an approximation of the young Billie Piper as you could reasonably expect from a 55-year-old man). This one's a celebrity historical with a twist, writer Una McCormack setting up an intriguing mystery as to what connects Emily Brontë with a far-flung alien city of glass under siege from banshee-riding warriors.

The literary scholars among you may already have made the connection between this world and Gondal and Angria, the fantasy kingdoms dreamed up by the Brontë siblings as


The Doctor and Adam: it turns out they had an extra adventure together.

children. Here, Emily gets to step through the looking glass and actually the visit the land of her juvenile imagination – a lovely gift bestowed by McCormack, no slouch when it comes to a writerly turn of phrase herself.

Laura Riseborough is terrific in the dual roles of the 'tiny and tough' Emily and her parallel world dopplegänger, Ada, whom McCormack memorably introduces sitting captive in a cell, 'embroidering angrily'.

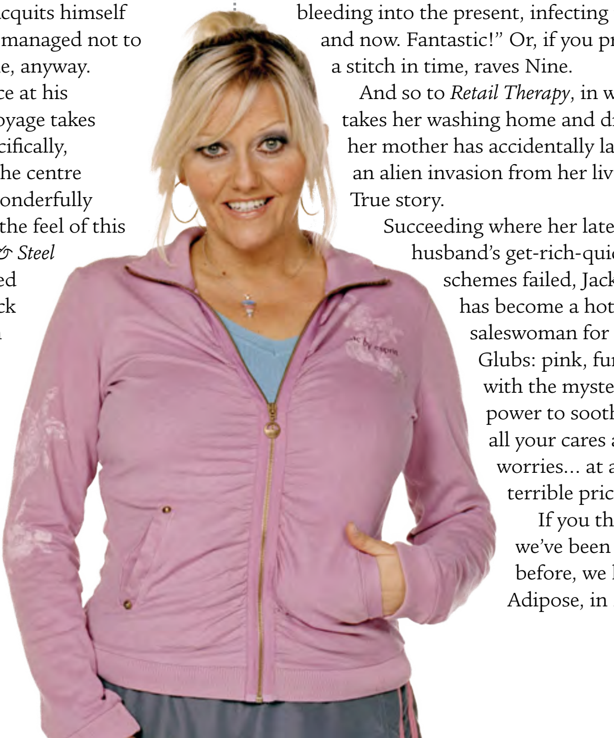
With echoes of *Camelot* and Philip Pullman's *His Dark Materials*, *The Window on the Moor* is a charming romantic fantasy, full of wuthering and wonder. Plus, extra marks for the regionally accurate use of the word 'ginnel' (look it up).

Depending on your point of view, *The Other Side* either starts in 2012, or at 7:45pm on 30 April 2005, seconds after the credits have rolled at the end of *Dalek*, when Adam Mitchell steps aboard the TARDIS for the first time (and, as it turns out, nearly throws up with the shock).

As such, Scott Handcock plays fast and loose with established events as, instead of flunking his first test as potential companion material in *The Long Game*, the whizkid pretty boy (the Doctor's words, not mine) actually acquits himself rather well here. Once he's managed not to chunder all over the console, anyway.

With all of time and space at his disposal, Adam's maiden voyage takes him to… Birmingham. Specifically, a derelict cinema that's at the centre of a schism in time. It's a wonderfully atmospheric location, and the feel of this being a great lost *Sapphire & Steel* adventure is only heightened when the Doctor is cast back in time and materialises on stage during a Victorian music hall show, while Rose appears in the midst of a 20s jazz dance.

Bruno Langley slips easily back into the role of Adam, and it's fun to witness him and the Doctor fanning their peacock feathers as rivals for Rose's attention. Nick Briggs, for his part, does a fine job of selling the Doctor's unquenchable sense of adventure: "It's beautiful," he marvels, as all hell's kicking off around him. "A stitch in the space-time vortex fraying apart; echoes of memory bleeding into the present, infecting the here and now. Fantastic!" Or, if you prefer: a stitch in time, raves Nine.



And so to *Retail Therapy*, in which Rose takes her washing home and discovers her mother has accidentally launched an alien invasion from her living room. True story.

Succeeding where her late husband's get-rich-quick schemes failed, Jackie has become a hotshot saleswoman for Glubby Glubs: pink, furry eggs with the mysterious power to soothe away all your cares and worries… at a terrible price.

If you think we've been here before, we have: the Adipose, in 2008's *Partners in Crime*, were a similarly cute and squishy menace, and both stories serve as sly satires on our susceptibility to fads and fashions ("Have you got to fish pedicures yet?" snarks the Doctor). But the CBBC plot is really just a cover for a touching character study of Jackie, beautifully written by James Goss, in what may well stand as Camille Coduri's finest hour in the role.

She's funny, of course, asking, "What sort of race would invent time machines but not the cardigan?" But Jackie was always more than just a comedy fishwife, and it's heartrending here to observe her fighting for a toehold in her daughter's life – unable to offer the universe, but trying her best with a week in Torremolinos ("with a balcony").

I can't help thinking Russell T Davies would approve of *The Ninth Doctor Chronicles*, all four quarters of which succeed in bottling something of the romantic, starry-eyed spirit of *Doctor Who* circa 2005. Is it the trip of a lifetime? Not quite. But in this age of instant gratification, when we can watch *The Web of Fear* on our phones on the bus, maybe it's good for a small piece of *Doctor Who* history to remain vacuum-sealed, and for us to have to make do with a slightly compromised version. It's like the twenty-first-century equivalent of an off-air audio recording, or a Target book. And did we ever cherish those any less? ►

TALKING BOOK

BBC AUDIO

REVIEWED THIS MONTH

■ *Galaxy Four* by William Emms read by Maureen O'Brien
RRP £20 (CD)

BBC
DOCTOR WHO
GALAXY FOUR
WILLIAM EMMS
READ BY MAUREEN O'BRIEN

It's been noted on more than one occasion in these reviews of the Target audiobooks range that the quality threshold is consistently high. Every now and then, however, a gem arrives that takes you completely by surprise. *Galaxy Four* is one such release.

Galaxy 4 (the book was released before the numerical was adopted as standard for the story's title) is a 1965 *Doctor Who* adventure that doesn't quite give up the fight. Being missing from the archives made it an easy beast to dismiss. Then a film copy of episode three, *Air Lock*, was found, allowing us to look at this cautionary tale in a new, positive light. And here, in audiobook form, this story is given perhaps its most pleasing rendition. Beautifully written by original script writer William Emms, charmingly read by Vicki actress Maureen O'Brien, and given an audio landscape full of texture and subtlety, this is a must-have.

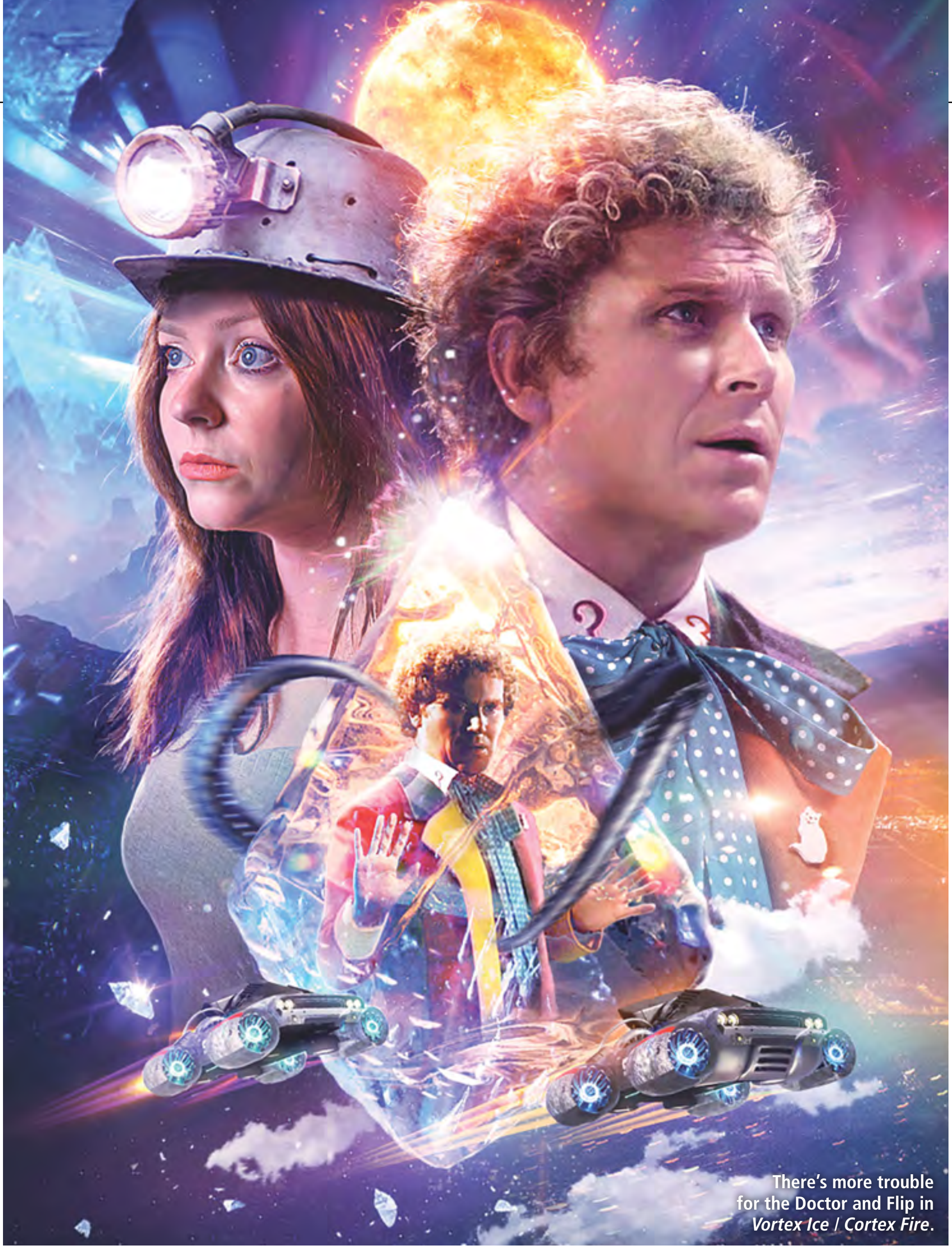
Given the fact Emms only contributed one script to TV *Doctor Who*, his novel displays an innate understanding of the nuances and spirit of the series. Split into four chapters that take the episode titles as their headings, it's a simple set-up. Beautiful Drahvins and hideous Rills crash-land on a doomed world, with the Doctor, Vicki and Steven caught between them. It's a race against time, with the Drahvins clearly the bad 'uns of this tale from an early juncture.

Emms' prose is wonderfully suited to the audiobook medium. The opening of chapter two has the Doctor ruminating in poetic fashion on the impending planetary destruction; earlier, after a robotic Chumbley tries without success to blast the lock of the TARDIS, 'The TARDIS stood as it always had, in supreme indifference,' is about as note-perfect summing-up of the police box's unmovable spirit as you're likely to find.

Maureen O'Brien is clearly having fun with these words. She's a gifted reader on any day, but here she steps up a gear, responding to the intelligence and wit in the prose. It's never short of breathtaking to hear a performer lose 50 years from their speaking voice. O'Brien performs this audio sorcery throughout the four-hour running time, bringing Vicki back into crystal-clear life.

It's possibly a help that *Galaxy 4* isn't one of *Doctor Who*'s most action-heavy outings, making it even more gratifying that sound designer Simon Power has pulled out all the stops. There are few moments where there isn't something going on in the background – pulsing spaceship noise, cave echo or crunching footsteps across the arid ground. The Chumblies are given a pleasing whirring, jinking noise that's perfectly in tune with the original script descriptions, while O'Brien's voice is treated to give a beautifully resonant Rill. It's a rich piece of work, but doesn't once overpower the words, and gives an authentically 1960s feel while still being fresh.

It's not unusual to find *Galaxy 4* languishing in the lower orders of *Doctor Who*'s 'best of' lists. Here it sits alongside *Remembrance of the Daleks* and *The Myth Makers* as the best this audio range has to offer. **MARK WRIGHT**



There's more trouble for the Doctor and Flip in *Vortex Ice / Cortex Fire*.

I've discussed several times in these columns the ways in which Big Finish's current run of stories set during Tom Baker's swansong year either cleave to or depart from that season's very particular house style. But, at the risk of trapping us all in a chronic hysteresis of critical repetition, it bears further scrutiny this month, as *The Haunting of Malkin Place* does rather confront the matter head-on.

"What's the point of a ghost story?" asks Romana, as she plods miserably through Henry James' *The Turn of the Screw*.

"The chill up the spine!" cries the Doctor. "The glorious tingling mystery of the inexplicable!"

"The inexplicable getting explained – *that's* exciting!" counters Romana.

Substitute our heroes for Christopher H Bidmead and Robert Holmes and it's exactly the sort of conversation you might imagine the two script editors having over a subsidised Scotch in the BBC bar.

Lalla Ward, naturally, sells Romana's frustration at 'silly' ghost stories as well as you'd expect from someone who spent so many years living with Professor Richard Dawkins. "I constantly want people to understand," sighs the actress in the bonus material, "that reality is more exciting than this nonsense of the supernatural."

Well, nonsense it may be, but, as Ward is forced to concede, it's rather fabulous nonsense. And spooky, too. *Doctor Who* is often overly timid when it comes to ghost stories; too quick to reveal the mechanical hand behind the clanking chains. But this is the real deal: a haunted house story set in the middle of the fogbound Romney Marsh where a shell-shocked returnee from the First World War and his sister are plagued by giggling children, slamming doors and things going bump in the night.

When the Doctor and Romana arrive on the same train as Talbot, an amateur spiritualist played by everyone's favourite hitchhiker, Simon Jones, the scene is set for a fiery clash between science and superstition – Jones and Tom Baker locking horns like a pair of magnificent stags.

Phil Mulryne's lyrical script has a genuine weight of sadness to it, with moving meditations on loss and grief in the long shadow of the Great War. With suitably evocative sound design and sympathetic direction from Nicholas Briggs, it may well be *Doctor Who*'s best ghost story since that early Big Finish classic, *The Chimes of Midnight*.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
TOM BAKER AND LALLA WARD IN
THE HAUNTING OF MALKIN PLACE
BY PHIL MULRYNE
FEATURING SIMON JONES DENISE BLACK
BRAND NEW ADVENTURES
FULL CAST AUDIO DRAMA
BIG FINISH

The last time I saw the Sixth Doctor down a mineshaft, he was a blob of patchwork pixels in eight-bit 80s folly *Doctor Who and the Mines of Terror*. Back then, he was charged with stopping the Master constructing a time-splicing device powered by a mysterious mineral compound. In *Vortex Ice*, which opens the latest in Big Finish's run of double-bill releases, he's caught up in a similarly sticky subterranean fix – this time involving solid chunks of actual frozen time. Except, instead of being accompanied by a cat called Splinx, he's now travelling with a girl called Flip.

Lisa Greenwood is enchanting as Flip. Like Bill and Rose and Jo, she adds weight to the argument that the best *Doctor Who* companions are street-smart, rather than educated – allowing the Doctor to mansplain (Time Lordsplain?) everything to his young charge along with the boys and girls at home.

> **'*Vortex Ice* is a temporally tricky tale that you suspect would require even Steven Moffat to keep a spreadsheet handy.'**

Hundreds of feet beneath northern Mexico, the duo encounter the remains of an ancient spaceship, and an alien cyborg octopus trapped in the walls like a fly in amber. More alarmingly, they also discover *themselves* entombed in the ice of the time vortex, setting up a temporally tricky tale from Jonathan Morris that you suspect would require even Steven Moffat to keep a spreadsheet handy.

Second act *Cortex Fire* shifts the action to the futuristic alien city of Festin, where the Doctor is hoping for a night at the opera, but ends up accused of being a terrorist insurgent. Ian Potter's script is a busy, cartoonish affair that recalls 2007's *Gridlock*, with much of the action revolving around flying space cars – including an impressive display of "face squashed by airbag" acting from Colin Baker. I bet they don't teach that at RADA.

Though some effort is made to make the technology behind the air cars vaguely plausible, the 'science' and plotting gradually degrade and become more outlandish as the story bumps along – most notably when Flip manages to survive a collapsing apartment block by, er, climbing in the bath.

Still, who ever said *Doctor Who* had to be sober and sensible? Let's not forget this is the same show that, back in Christopher Eccleston's day, saw the Doctor foiling a plot by a flatulent green alien – who was also the Mayor of Cardiff – to escape the Earth by riding the wave of a nuclear explosion on an intergalactic surfboard disguised as a scale model of a Welsh power station. Tell that to today's kids, and they won't believe you. DWM

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INVASIONS OF EARTH
ROBOTS
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The Essential Doctor Who ■ **Issue 11** ■ **116 pages**
Available from 23 March at WHSmith, price £9.99 Panini magazines

CYBERMEN
THE TARDIS
ALIEN WORLDS
THE MASTER
MONSTERS
DAVROS AND OTHER VILLAINS
THE TIME LORDS
ADVENTURES IN HISTORY
INVASIONS OF EARTH
ROBOTS

Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know the Atraxi from Iraxxa? And can you solve this month's puzzle?

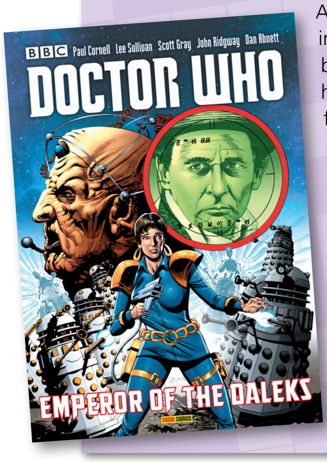
Win! EMPEROR OF THE DALEKS BOOK!

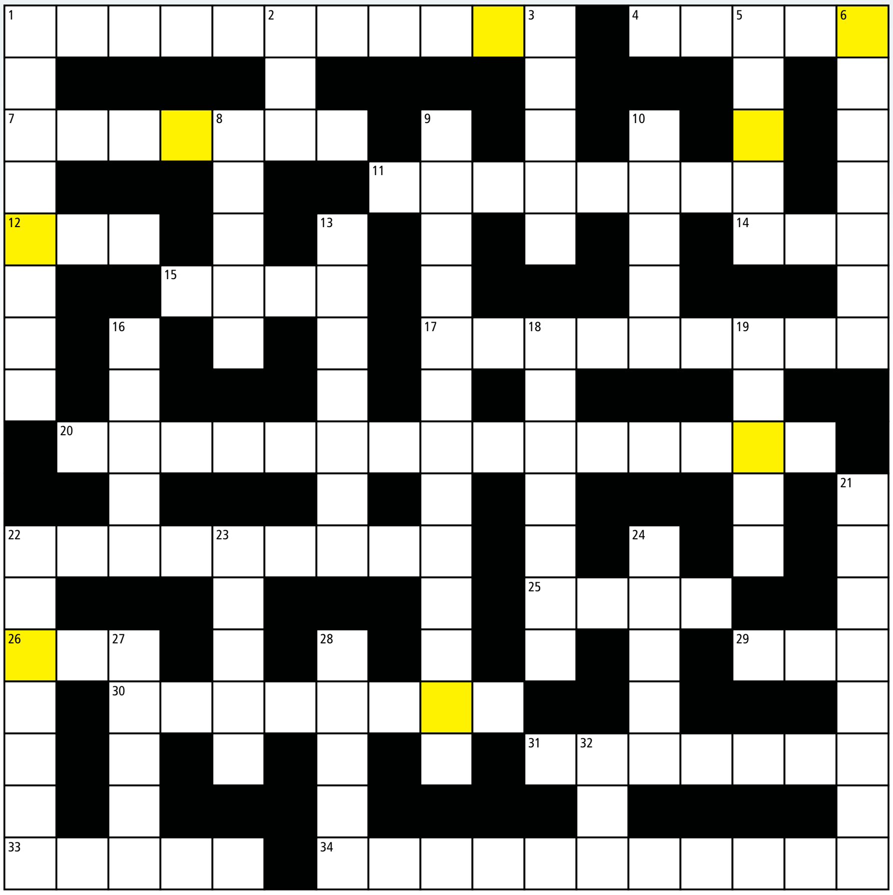
Emperor of the Daleks is the fifth volume of collected comic strips for the Seventh Doctor, taken from the pages of this very magazine.

The Doctor, Ace and Bernice Summerfield continue their adventures in time and space in the following eight stories: *Pureblood, Flashback, Emperor of the Daleks, Up Above the Gods, Final Genesis, Time & Time Again, Cuckoo* and *Uninvited Guest*.

The stories are written by Paul Cornell, Dan Abnett, Scott Gray, Richard Alan and John Freeman, with art from Lee Sullivan, John Ridgway and Colin Andrew. The collection also includes a wealth of exclusive, brand-new material revealing how the strips were created, featuring contributions and commentary from the writers and artists.

Emperor of the Daleks is available now from Panini, priced £14.99, and **DWM** has **FIVE** copies to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of a place visited by the Twelfth Doctor.


BBC
Paul Cornell Lee Sullivan Scott Gray John Ridgway Dan Abnett
DOCTOR WHO
EMPEROR OF THE DALEKS



ACROSS

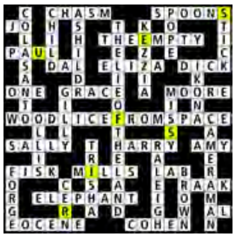
1 (and 17 Across) Actor who appeared in 13 consecutive episodes of *Doctor Who* (11,9)
4 (and 1 Down) He helped the Doctor defeat the Daleks (5,8)
7 An alias of the Master (2,5)
11 He executed Catchlove (8)
12 Brother of 29 Across (3)
14 Time ___ – a collision of two TARDISes (3)
15 Jane ____ – played the computer in *Slipback* (4)
17 See 1 Across
20 Message left by 11 Across on the surface of Mars (3,4,3,5)
22 *The Abominable Snowmen* was filmed here (9)
25 Father of Hur (4)
26 (and 28 Down) She played Gwyneth (3,5)
29 The Keeper of the Gate (3)
30 An evil manifestation of the Doctor: The – (8)
31 San _______ – where the events of *The Masque of Mandragora* took place (7)
33 The Doctor left her with 4 Across/1 Down (5)
34 Home planet of Sabalom Glitz (11)

DOWN

1 See 4 Across
2 He killed Yendom (3)
3 Marked for death by the Quantum Shade (5)
5 Character played by Cyril Shaps (5)
6 "This is _______'s secret key: Smallwood, Ringwood, Gurney" (7)
8 Nik _____ – played Lieutanant Zorba (5)
9 Commodore of the *Hyperion III* (6,7)
10 Mini_____ – device owned by Vorg (5)
13 Maaga, for example (7)
16 Japanese city visited by the Doctor, Rose and Jack (5)
18 An ally of Tegana who guided the Doctor to the Cave of of Five Hundred Eyes (7)
19 They saved Earth from a massive solar flare (5)
21 *The _________ of Death*, or *The Unwilling _________* (8)
22 Director of Global Chemicals (7)
23 She worked for the Dalek Parliament (5)
24 Patricia ____– played Mrs Ollis in *The Three Doctors* (5)
27 Moonbase crewmember infected by the Cybermen (5)
28 See 26 Across
32 A meal prepared by Barbara apparently included "___'s eggs in hibiscus honey" (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: REFUSIS

Win! MYTHS & LEGENDS SHORT STORIES!

Myths & Legends is a collection of Greek legends retold as stories set in the *Doctor Who* universe. The book delves back into the show's history to tell Time Lord tales of heroes and villains, gods and monsters.

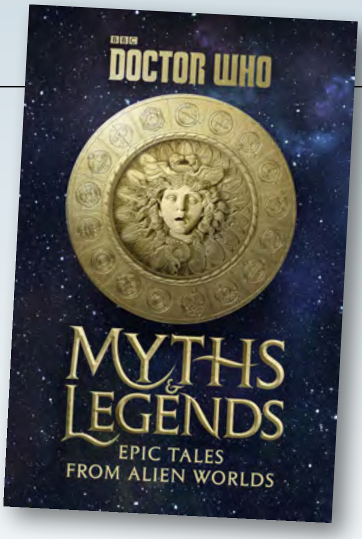
For thousands of years, these stories have been passed down from Time Lord to student, from generation to generation. The truth of these tales was lost millennia ago, however the myths and legends themselves are timeless.

From the princess Manussa and her giant snake Mara, to the Vardon Horse of Xeraphin, these stories shed light on the universe and the beings from other worlds. Of course, the Doctor is alluded to along the way, and he even makes several appearances as a mythic, mystic helper...

Myths & Legends, written by Richard Dinnick, is available now from BBC Books, priced £12.99. We've got **FIVE** copies of the book to give away to readers – if you'd like to be in with a chance of winning one, all you have to do is correctly answer this question:

By what name is the Doctor is sometimes known as?

A The Oncoming Storm
B The Oncoming Dawn
C The Oncoming Prawn



DOWNTIME
THE LOST YEARS OF DOCTOR WHO
DYLAN REES

Win! DOWNTIME – THE LOST YEARS BOOK!

Downtime – The Lost Years by Dylan Rees tells the story of how *Doctor Who* survived during the 'Wilderness Years' when it was mostly off-air between 1990 and the relaunch of the series in 2005.

During this period, BBC One broadcast only three new *Doctor Who* stories – the TV Movie and two charity Specials. Off the screen, official books, comic strips and licensed audios kept the flame alive.

Meanwhile, some of the Doctor's friends and enemies continued their adventures in audio and direct-to-video and spin-off adventures, written by and starring many of the cast and crew who had worked on the TV series itself.

This book combines archive interviews and articles along with over 40 new interviews to tell the story of these dramas and their impact, and to celebrate the dedication and ingenuity of fandom.

Downtime is available now from *obversebooks.co.uk* priced £22.95 in paperback or £9.95 to download. We have **FIVE** copies to give to readers who can correctly answer this question:

Who accompanied the Doctor in several *New Adventures* novels?

A Benny, Chris and Roz
B Benny, Björn, Agnetha and Anni-Frid
C Dave Dee, Dozy, Beaky, Mick & Tich

Win! PANOPTICON GENESIS DVD!

On 6 August 1977, the world's first *Doctor Who* convention was held in a church hall in Battersea, South London. This convention set the tone for the future of *Doctor Who* conventions and led directly to the legendary *Doctor Who* Appreciation Society 'PanoptiCon' events of the 1980s and 90s.

Four decades later, to celebrate that very first convention, stars, guests, fans and organisers returned to that same church hall to reminiscence about that special day and to talk about what they expected from the event and what they experienced while they were there. Reeltime's *Panopticon Genesis* DVD documents that event.

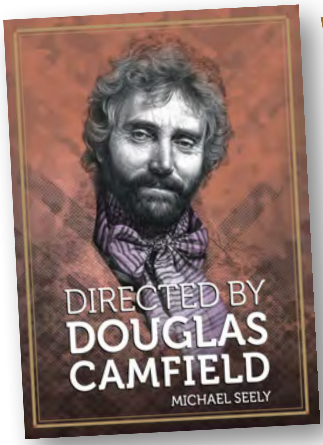
Film and video cameras were too expensive to record the event in 1977 – but the filmmakers have scoured the archives of fans to uncover a treasure trove of material to illustrate a unique event in *Doctor Who*'s history!

Panopticon Genesis is available now to rent, download or buy on DVD from *timetraveltv.com* priced from £3 (rental). We've got **FIVE** copies of the DVD to give away to readers who can answer this question:

Where on Gallifrey can the Panopticon be found?

A In the Capitol
B In the Matrix
C In the Tower of Rassilon

From the world of BBC TV's DOCTOR WHO
PANOPTICON
GENESIS
Celebrating the 40th anniversary of the world's first Doctor Who convention!



Win! DOUGLAS CAMFIELD BIOGRAPHY!

Directed by Douglas Camfield is a biography which, with help from his friends and family, tells the story of the celebrated director Douglas Camfield.

Douglas Camfield directed several *Doctor Who* stories from 1964 to 1976, including *The Crusade, The Time Meddler, The Daleks' Master Plan, The Web of Fear, The Invasion, Inferno, Terror of the Zygons* and *The Seeds of Doom*.

Away from *Doctor Who*, Camfield also made memorable episodes of many other shows such as *Blake's 7, The Nightmare Man* and *The Sweeney.* During his career, which spanned 20 years and 163 productions, he worked on many popular and groundbreaking series of their day including *Public Eye, Shoestring, Van der Valk, Z Cars* and *Paul Temple*. Sadly, Douglas Camfield passed away in January 1984, when he was just 52 years old.

Directed by Douglas Camfield by Michael Seely is available now from *miwkpublishing.com* priced £17.99. **DWM** has **FIVE** copies to give away to readers who can answer this question:

Which was the first *Doctor Who* story to feature the credit 'directed by Douglas Camfield'?

A *Planet of Giants*
B *Planet of Fire*
C *Planet of the Dead*

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 29 June and close at midnight on Wednesday 26 July 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMAS

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED JULY

Classic Doctors, New Monsters Volume Two

Last year, the *Classic Doctors, New Monsters* audio anthology paired Doctors from the original twentieth-century run of *Doctor Who* with monsters introduced during its twenty-first-century revival. It's back for a second run this month, with three more modern threats facing a different line-up of Time Lord legends.

"We didn't want people to be able to predict every move we were going to make in this set," smiles script editor Matt Fitton, "so our fourth story is a sequel to the first, and we've brought the Fourth Doctor in. How can you *not* make Tom Baker say 'Vashta Nerada'?!"

Tom's Doctor encounters said creatures – the shadow-dwelling carnivores from 2008's *Silence in the Library/Forest of the Dead* – in *Night of the Vashta Nerada*, written by John Dorney.

WRITTEN BY John Dorney, Scott Handcock, Simon Guerrier, Matt Fitton

STARRING

Tom Baker	The Doctor
Peter Davison	The Doctor
Colin Baker	The Doctor
Paul McGann	The Doctor
Adjoa Adhoh	Racnoss Empress
Nigel Planer	Herrax
Andrew French	Consort
Pam Ferris	Amanda Steele
Lorelei King	Georgia Donnelly
Andrée Bernard	Mary
Michael Fenton-Stevens	Bell
Jacqueline Pearce	Ollistra
Jan Ravens	Dr Eva Morrison

"I thought it would be interesting to have someone taking the fight to them," John explains. "It's not about someone running away from the Vashta Nerada, it's someone who is racing directly *to* them, to have a go: Amanda Steele, played by Pam Ferris. She's sort of like Quint in *Jaws*, kind of a proverbial hunter, which – given that this story is around the time that the Doctor will eventually pick up Leela – is kind of an interesting contrast.

"Making the Vashta Nerada work on audio is mainly about how characters react to them, rather than what they actually are," he suggests. "They're a carnivore, and the moment somebody's been killed by them you know it, because they break down and hit the ground. You've also got to not rely on the tropes – you can't rely too much on the 'you've got two shadows' thing, and the encroaching darkness. You've got to just have a building air of menace."

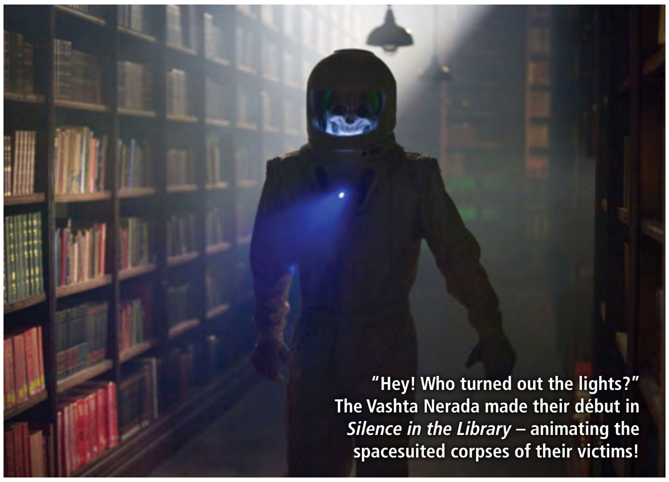
DOCTOR WHO
TOM BAKER PETER DAVISON COLIN BAKER AND PAUL McGANN IN
DOCTOR WHO
CLASSIC DOCTORS NEW MONSTERS
VOLUME TWO
BRAND NEW ADVENTURES • FULL CAST AUDIO DRAMA

The Fifth Doctor meets the spidery Racnoss, previously seen in 2006's *The Runaway Bride*, in *Empire of the Racnoss* by Scott Handcock.

"In *The Runaway Bride*, we only met the Empress herself," Scott points out. "*Empire of the Racnoss* takes us back to the Dark Times, when they're at war with the Time Lords, and they're establishing themselves – and we get a little bit of a glimpse into Racnoss society. I've always loved those *Doctor Who* stories that are inspired, in a way, by Greek mythology and legends. One of my favourites was always *Medea*, which has never had a *Doctor Who* take on it before, because it's all about infanticide! But I've always thought how interesting it would be to do a *Doctor Who* take on that, and when you watch *The Runaway Bride*, you realise how much the Racnoss obsess over their children – so I sort of started from there.

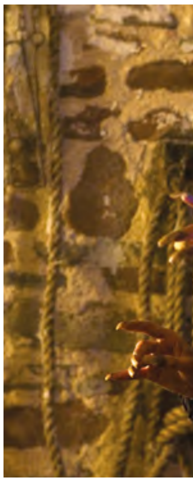
"The lovely thing about the Racnoss is they're very savage, and they're very brutal, and they don't suffer fools – but they're also enormously theatrical. They're so powerful, they can revel in their theatricality. It means you can go quite big and bold with their language and their reactions, which plays really nicely against a Doctor like Peter

> **"What would bring the Carrionites there? How would they take power? I thought, 'I should get them involved in the local council.'"** SIMON GUERRIER, WRITER, *THE CARRIONITE CURSE*



"Hey! Who turned out the lights?" The Vashta Nerada made their début in *Silence in the Library* – animating the spacesuited corpses of their victims!

The Empress of the Racnoss from *The Runaway Bride*... but what became of her empire?



Davison's, who is a lot more subdued and introverted. So it's a lovely clash, I think."

Simon Guerrier's *The Carrionite Curse* sees the witchlike Carrionites cross paths with the Sixth Doctor in a 1980s-set story that's both a sequel and prequel to their TV appearance, 2007's *The Shakespeare Code*.

"I had to think about how they would fit in the setting," Simon recalls. "What would bring them there, and how would they take power? One of the things that you get in *The Shakespeare Code* is them killing the Lord Chancellor – you get this sense of them influencing the political hierarchy of the London of the time. So I was kind of thinking, 'If I'm going to take them a step further, what I should do is get them involved in the local council,' thinking about the 1980s stories of social workers and1 satanic worshippers and stuff!

"An influence on this was George Orwell's essay *Politics and the English Language*," Simon adds, "where he talks about the way that those in power use language to get their way. He talks about politicians not answering a question, or using redundant clichés because they kind of wash over us. So I was thinking about that – the way that language can shape our reality."

Matt brings the Vashta Nerada back in *Day of the Vashta Nerada*, this time facing a Time War-era Eighth Doctor.

"These Vashta Nerada have been collected and experimented upon in a space station for use in the war," explains Matt. "If the first episode was *Jaws*, mine is *Deep Blue Sea* or *Jurassic Park* – people have meddled with things that they don't understand, and now the chickens are coming home to roost. And you don't want to be locked in the space station with the Vashta Nerada when they get loose…" **DAN TOSTEVIN**

Doomfinger from *The Shakespeare Code*. What will the Carrionites make of the verbose Sixth Doctor?

AUDIO READING **BBC AUDIO** **RRP** £10.99 **RELEASED** 6 JULY

The Lost Flame

AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
THE LOST FLAME
WRITTEN BY GEORGE MANN CAVAN SCOTT
READ BY CLARE HIGGINS

WRITTEN BY George Mann and Cavan Scott

READ BY Clare Higgins

While the Twelfth Doctor's latest run of TV adventures is coming to an end, so too is the mystery he's been investigating in a series of audiobooks with companions Alex and Brandon Yow. The trio's quest has taken them from upstate New York to sixteenth-century England, and after an adventure with Elizabethan occultist John Dee, they resolved to confront the Sisterhood of Karn.

"At the start of *The Lost Flame*, that's where they're heading," explains George Mann, who's co-written that final story with Cavan Scott. "They're going to see the Sisters of the Flame and say, 'What are you doing? Why are you letting your secrets seep out into the universe? You're meant to be protecting things!'

"We felt they were the perfect mystic organisation. Obviously, John Dee was interested in alchemy and magic as well as science, as a lot of people in those days were – they didn't see the difference between them – and we felt like it's the Sisterhood that represents that in the *Doctor Who* universe, that line between magic and science. Clearly there's a scientific explanation for why their elixirs work, but there's a mysticism attached to it as well, so we felt that was a really good fit.

"Also, there's that whole relationship that's been building between the Doctor and Ohila through the TV series in recent years," adds George, of the High Priestess who oversaw the Eighth Doctor's regeneration in 2013's *The Night of the Doctor*, and chastised the Twelfth in 2015's *The Magician's Apprentice* and *Hell Bent*. "She's effectively played a motherly role to the Doctor. We felt it would be quite nice thematically if one of her other 'children', in inverted commas, followed the Doctor's path. There was a nice interplay there between those different characters, and how they might react to one another."

This story is the end of the line for Alex and Brandon.

"They're interim companions," explains George, "and the Doctor is very aware of that – he's saying to them, 'We're going on this adventure, and there are these stages of the adventure, but after that it will be over.' Brandon is very much encouraged by that – 'Yep, absolutely, let's get this done with, and then we're off' – but Alex has got different ideas. She's been embracing this new life. She's always wanted to be intrepid, and get out there, and see the world – and now that she's got a chance to see the universe, she's not about to accept the fact that that's just over and she has to go back to her old life."

The feel is of an epic series finale.

"We wanted it to be a satisfying conclusion to everything, and a rollicking adventure," George nods. "There's proper threat, and everything's going to be explained properly, and there are twists and turns. We also wanted to click into the *Doctor Who* mythology a little bit more – yes, we'd had the Weeping Angels, but this one is really plugged in to *Doctor Who* mythology…" **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS – PARTWORK

WEDNESDAY 12 JULY

- ***Doctor Who: The Complete History* Issue 49** Panini, £9.99

WEDNESDAY 26 JULY

- ***Doctor Who: The Complete History* Issue 50** Panini, £9.99

WEDNESDAY 9 AUGUST

- ***Doctor Who: The Complete History* Issue 51** Panini, £9.99

AUDIOS

JULY RELEASES

- ***Classic Doctors, New Monsters: Volume Two*** [Fourth, Fifth, Sixth, Eighth Doctor] by John Dorney, Scott Handcock, Simon Guerrier, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***The High Prince of Parking*** [Seventh Doctor] by John Dorney. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Movellan Grave*** [Fourth Doctor] by Andrew Smith. Big Finish, £10.99 (CD), £8.99 (download)
- ***Flashpoint*** [Eighth Doctor] by Andrew Smith. Big Finish, £2.99 (download)
- ***Torchwood: The Officer of Never Was*** by James Goss. Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 6 JULY

- ***Galaxy Four*** [First Doctor] by William Emms. BBC Audio, £20 (CD)
- ***The Lost Flame*** [Twelfth Doctor] by George Mann and Cavan Scott. BBC Audio, £10.99 (CD)

AUGUST RELEASES

- ***The Third Doctor Adventures: Volume Three*** [Third Doctor] by Nicholas Briggs, Andrew Smith. Big Finish, £25 (CD), £20 (download)
- ***The Blood Furnace*** [Seventh Doctor] by Eddie Robson. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Skin of the Sleek*** [Fourth Doctor] by Marc Platt. Big Finish, £10.99 (CD), £8.99 (download)
- ***The British Invasion*** [Second Doctor] by Ian Potter. Big Finish, £2.99 (download)
- ***Torchwood: The Dying Room*** by Lizzie Hopley. Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 3 AUGUST

- ***The Web of Fear*** [Second Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

MAGAZINES

THURSDAY 27 JULY

- **DWM 515** Panini, £5.99

DVD/BLU-RAY

MONDAY 17 JULY

- ***Series 10: Part 2*** [Twelfth Doctor] Contains six episodes, from *The Pyramid at the End of the World* to *The Doctor Falls*. BBC Worldwide, £14.99 (DVD), £19.99 (Blu-ray)

Coming Soon...

AUDIO DRAMA **BIG FINISH RRP** £14.99 (CD), £12.99 (download) **RELEASED** JULY

The High Price of Parking

Last year, a trilogy of audio dramas saw former companion Melanie return to the TARDIS alongside the Seventh Doctor and Ace. That team returns in *The High Price of Parking*.

"I think the combination of Mel and Ace together has always worked really well," enthuses Bonnie Langford, who plays Mel. "What's happened over the years, as well, is that they've both become more mature. I think Mel appreciates the strength that Ace has, and likes that she's quite gung-ho about everything – I think it gives Mel courage – and I think Mel gives Ace a little bit more thought, and a bit more time, and a bit more of a measured approach than going in and exploding things!"

"I think it's a much more balanced partnership now than it was in *Dragonfire*," says Sophie Aldred, who plays Ace, of the 1987 TV story in which they first met. "Although they're very different, Ace and Mel really respect and understand each other now, so they're a very good team."

Here, the TARDIS takes them to Parking, a planet-sized car park. "If you go to Stonehenge, you don't park your car in the middle of the stone circle," points out writer John Dorney. "That is what Parking is – it's an artificial planetoid that is outside a major tourist attraction, so that people can visit it. I came up with the idea years ago, driving home along the M11, passing the enormous car park out the back of Stansted Airport and thinking, 'There's got to be something interesting in that!'"

Around that premise, John has created an entire society.

"There are cafés and restaurants, because anywhere there's an opportunity for money…!" John chuckles. "So it has elements of being like a motorway services, as well. You've got the Wardens, who are basically responsible for the running of Parking, and the Robowardens, which are their mechanised servants, because it's an enormous parking lot and they can't really cover it all entirely on their own. There's also the Tribe of the Lost, which is a group of people who are descended from those who couldn't find where they parked and were stuck on the planet for many centuries, and they sort of roam around trying to avoid the eyes of the Wardens. And a sect has developed within the Tribe of the Lost called the Free Parkers, wanting the tribe to be recognised as legal inhabitants and not hunted as pests. There are all manner of murders happening on the planet which are being blamed on the Free Parkers, which they may or may not actually be responsible for…

"Some of the set-up is inherently sort of ridiculous," he admits, "but I have a rule that there's only so much craziness you can include in a single story. So, generally speaking, in the writing, I tried to take the set-up as seriously as I could, or it would probably all feel a little bit overwhelming. I was trying to be reasonably realistic about it." **DAN TOSTEVIN**

WRITTEN BY John Dorney

STARRING

Sylvester McCoy	The Doctor
Sophie Aldred	Ace
Bonnie Langford	Melanie
Gabrielle Glaister	Cowley
Hywel Morgan	Kempton
Kate Duchene	Regina

> **"There's the Tribe of the Lost – a group descended from those who couldn't find where they parked."** JOHN DORNEY, WRITER

AUDIO DRAMA **BIG FINISH RRP** £10.99 (CD), £8.99 (download) **RELEASED** JULY

The Movellan Grave

Camilla Power plays Carrie Pierce, a new ally for Tom Baker's Doctor, in *The Movellan Grave*.

You wait ages for a Movellan revival and then two come along at once.

Fresh from an all-too-brief appearance in *The Pilot*, the android race introduced in 1979's *Destiny of the Daleks* is back, alongside the Doctor that encountered them first – the Fourth, as played by Tom Baker – in a new audio drama by Andrew Smith.

"I was initially going to take it a bit further, and go back to the origins of the Movellans," Andrew recalls, "but instead, we decided to look a little deeper into the concept of a 'computer race', if you like – this very logical, computerised race, which really wants to be seen as humanoid, and hide its robot-ness from others. That led to the character of Chenek, who's a very different kind of Movellan, and turned out to be quite an exciting idea to play with – it gave me the guts of the story."

The lead Movellan, played by *Rome*'s Polly Walker, is Commander Narina. "She's a robot, but she's got character," smiles Andrew. "You're never quite sure whose side she's on, and that makes her quite a nice character to play around with – is she helping the Doctor defeat the enemy or has she got her own agenda? She's definitely got some secrets. Even when she's with the Doctor, and they're racing away from danger, you're still not entirely sure where her ultimate loyalties lie."

The story also gives the Doctor a new human ally: archaeologist Carrie Pierce. "In these stories where we've got two Time Lords – the Doctor and Romana – a character like Carrie, I think, almost fulfils the role that a companion would *usually* have, being the person that the listener identifies with," Andrew explains. "She's a woman who could just about handle anything, and is very strong in her opinions. I love the scenes where the Doctor tells her about a race of super-robots, there's a pause, and then she just goes, 'Get out!'"

The Movellan Grave saw Andrew reunite with Tom Baker, for whom he'd previously scripted the 1980 TV serial *Full Circle*.

"I'd been writing this for a little while before the penny dropped that I was back to writing the same characters that I'd written on TV," he admits. "When I was going down to the studio, I didn't quite have the same spring in my step that I usually do. I wasn't dreading it or anything, but I remembered Tom being sweary and grumpy. But I walked in and introduced myself to him, and said, 'You won't remember me, but I wrote one of your TV stories back in the day,' and he put his hand to his mouth and said, 'Oh dear, I was terribly grumpy back then!' He was fantastic, and he really knew the scripts – early on, he was saying, 'I can't wait to get to the scenes with Chenek in the afternoon!' – so it turned out to be my best experience in a Big Finish studio. It was really, really good." **DAN TOSTEVIN**

WRITTEN BY Andrew Smith

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Polly Walker	Cdr Narina
Camilla Power	Carrie Pierce
Chris Jarman	Chenek
John Banks	Robin Lyon

AUDIO READING

BIG FINISH **RRP** £2.99 (download)
RELEASED JULY

Flashpoint

The TARDIS arrives on a space station, the space station comes under attack, and Lucie Miller – companion to the Eighth Doctor on audio from 2006 to 2011 – ends up stranded on the planet below, dodging gangsters.

"It all started with the world, which is a place called Cerberin," explains Andrew Smith, writer of *Flashpoint*. "I just thought it was a nice audio environment – rain, lightning, a lightning world… that seemed like a moody setting for an audio story. Also, I wanted to give Sheridan Smith [who performs the story in character as Lucie] something good and strong and emotional to do, so I had this idea of finding a situation in which she would be protecting a child, which I thought was just a nice emotional motivation for her.

"So I ended up with the idea that the Doctor and Lucie turn up on this viewing platform – one of several platforms above Cerberin – at the time of something called the Big Storm," he continues. "The planet is always covered in storms, but there are cycles when it will be particularly potent, and the atmosphere, which is full of various different gases, lights up in all these different colours – there's argon, and krypton, and sodium, and they burn with different colours – and it's a tourist attraction.

"So there's initially a very light-hearted party atmosphere that Lucie comes into, which then becomes something terrible when they're attacked by these ships. And it turns out there are gangsters who want this little boy that Lucie meets on the viewing platform dead, and they finish up on the surface together, surrounded by lightning strikes, with the gangsters still out there!"

WRITTEN BY Andrew Smith

READ BY Sheridan Smith

What was it like to tell an entire story in Lucie's voice?

"I relistened to quite a lot of the old Lucie stories," Andrew explains, "and I tried, in the vernacular, to get back to that way of speaking that she had. And when she's describing a big space, she says, 'It's big, like Manchester Arena big' – she's not going for the London-centric comparisons there. I tried to put in things like that. In terms of character, she's very outspoken, and very sure of herself and her actions, and when she's determined to do something she does it – so when she's got this young boy to protect, she protects him fully, without concern for her own safety. Nick [Briggs, executive producer] asked to have a look at the script, because he created Lucie, to check the dialogue – and that came back without any notes at all.

"This is very much her story," he emphasises. "The Doctor is thereabouts, but Lucie is front and centre. She has to make a moral choice, and she becomes a little introspective in looking at her actions, because she's had to do something terrible. I didn't want to heavily drop a clanging reference to what might be in her future, but it will ring a bell for people who know where Lucie's story goes..." **DAN TOSTEVIN**

Flashpoint's director, Lisa Bowerman, and its star, Sheridan Smith.

AUDIO DRAMA

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RELEASED JULY

Torchwood – The Office of Never Was

OUTSIDE THE GOVERNMENT · BEYOND THE POLICE
GARETH DAVID-LLOYD
TORCHWOOD
THE OFFICE OF NEVER WAS

Gareth David-Lloyd is back once again as Ianto Jones, who's about to go through hell. No change there, then.

"It's just fun putting Ianto into miserable situations," beams James Goss, writer of *The Office of Never Was*. "There's a moment where it's all got too much and Ianto has to cry, and we wanted it to be toe-curlingly embarrassing. It's difficult asking an actor to do that, but Gareth really delivered."

This is a different Ianto than we've seen in previous *Torchwood* audios. "Ianto is an interesting character," James observes. "We've done 'Fun Ianto', we've done 'Emotional Trauma Ianto', but this is about the Ianto we've forgotten: the slightly furtive Ianto from those first few episodes. The troubled master of the cover-up. That lovely moment in the pilot where Ianto casually wipes Gwen's computer… the Ianto with something to hide."

The story sees Ianto called to an abandoned office building where strange things have been happening. "I used to work in a building called BBC Centre House," James recalls. "It closed down in 2005, but I went back there in 2012 and it was still the same – even down to abandoned desks full of sugar and mustard and socks. Who leaves socks behind?! There was even the same security guy – he'd had to look after an empty building for years without going insane. Looking after empty desks and stuff which had once been really important and now had no meaning or value.

WRITTEN BY James Goss

STARRING

Gareth David-Lloyd	Ianto
Bethan Rose Young	Girl
David Shields	Oliver

"This story is sort of a nightmare, and a very modern ghost story. It's for anyone who has ever been that last person in an office at night. You know, that magic hour when you discover you're no longer triggering the motion-sensitive lights, and that your keycard is no longer working on the door and... wait, what's that noise coming from the kitchen?"

Inspiration came in part from *The Joker*, an old episode of *The Avengers*, which James says was "so good they made it, like, three or four times! Director Scott Handcock popped up and said, 'We should do a *Torchwood* version,' so as well as being inspired by *The Old Dark House* and a lot of glorious Edgar Wallace thrillers, this is a very loose tribute to all the various versions of *The Joker*, because [its writer] Brian Clemens tells you superbly how to craft a haunted house chiller – he'd put a lot of thought into the various elements that worked elsewhere. There are tiny nods to *The Joker* if you listen carefully, but it's also very different. It's not Ianto in a catsuit being serenaded with roses – it's got a properly Cardiff flavour!

"I guess it's about how people sometimes, out of loyalty for their company, end up doing terrible things," James sums up, "because they somehow feel that the place they work for loves them, and they forget it's just a company, it can't love them back. Hopefully it'll be rewardingly creepy. Is it a ghost story? If so, who is haunting who?" **DAN TOSTEVIN**

Wotcha!

The page that contains a secret that drives all who know it to destroy themselves. BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

#83

THE TYLER FAMILY TREE

Few attentive residents of the planet Earth can fail to have noticed that, almost exactly a decade ago, it was briefly but devastatingly invaded by several million Daleks and Cybermen. Mercifully they were soon dragged into a nearby Void, but not before they'd exterminated and deleted several hundred thousand souls and caused considerable inconvenience to the survivors. As the clear-up operations began after the Battle of Canary Wharf, the roll-call of the missing grew daily. Among them was a former shop assistant from South London whose previous history of unexplained disappearances had already piqued the interest of Britain's top investigative reporter. Now, ten years on, in an exclusive extract from his forthcoming book *The Tyler Code*, former BBC3 archaeology correspondent Sir Alistair Fergus ponders the final disappearance of Rose Tyler, and spills the beans on some unexpected skeletons lurking in the can of worms that is her family tree...

And so the quest was on. On the distaff side, I could make little headway beyond discovering that Rose's cousin Mo Prentice had recently moved to the Peak District to marry a man called Hancock; apparently they had adopted a double-barrelled surname and now spent their leisure time watching old episodes of Space:1999 and listening to the music of Weber and Shalamar. Pursuing the Prentice-Hancocks clearly wasn't going to get me very far, so instead I concentrated my efforts on the father's side of the family. Parish records confirm that Rose's father, one Peter Alan Tyler, had died in a road accident in 1987. Peter was a failed inventor whose interest in solar energy and other fields of technology had been greatly influenced by his father, a noted research scientist with a string of Cambridge doctorates. My first major breakthrough came when I discovered that this man, Rose's paternal grandfather, was still alive.

Dr Tyler: vague.

After some months, I tracked Dr Tyler down to Liberty Hall, a luxury retirement home for mad scientists tucked away between a stone circle and a bird sanctuary in darkest Mummerset. The sprightly 92-year-old Dr Tyler shares his retirement with a number of colourful characters; I was introduced to a spaced-out old boy called Cornish who told me that he was making a recovery from some sort of probe (I didn't ask), and a retired nuclear physicist by the name of Watson whose once brilliant career had come to a premature end after he published a paper claiming that the best defence from a nuclear explosion is to kneel behind a jeep and hold your nose.

A Rose by any other name?

Dr Tyler proved to be a frustratingly vague interviewee, more interested in sharing his unorthodox theories about black holes, Einstein and jelly than in telling me about his family history. However, at length I ascertained that he had a sister some ten years his senior. Born in 1915, Martha Tyler had passed away back in the 1990s but was survived by a grandson, Jack, who still lived in the nearby village of Fetchborough. My perseverance had paid off: Jack Tyler could be the vital breakthrough I needed. I thanked the bewildered Dr Tyler, made my excuses, and left him mumbling something about singularity being a bit of an anticlimax.

On my way out, I was accosted by a myopic nonagenarian professor who was insistent that I join him in dancing the polka, but I extricated myself from his dithering clutches and made good my escape.

Rose's estranged cousin Jack Tyler proved a genial host, plying me with copious quantities of tea and fruitcake, although like all his family he is not without his eccentricities; for reasons I have yet to fathom, with each bite of cake I was entreated to throw a handful of salt over my shoulder. It was during this encounter that I began to realise that implausible disappearances are something of a running theme among the Tyler clan. Until now, I had dismissed Dr Tyler's babble of a military building vanishing into thin air as pure fantasy; but when Jack Tyler told me of his involvement in the overnight evaporation of an entire country mansion in the nearby Fetchborough estate, I began to see a pattern emerging. And the pattern was this: these Tylers were a bunch of foaming fruitloops. What other explanation could there be? So I fixed Rose's cousin with the steely no-nonsense journalistic eye for which I am deservedly renowned, and sardonically remarked, "Fetchborough? Far-fetchborough, more like. Next you'll be telling me that 150 years from now your great-great-great-great grandson Tyler will witness the disappearance of half of Bedfordshire." Well, that shut him up, I can tell you.

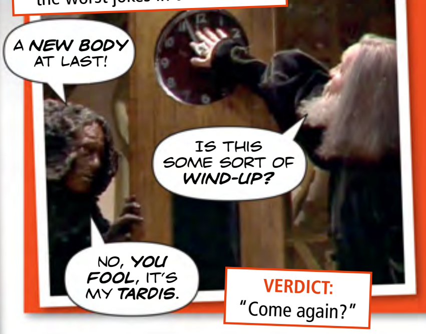
IN A NUTSHELL: And that's before we even get to Bonnie Tyler.

TOP TEN CARS

- ▲ RENAULT McGANN ▲
- ▼ VOORD CORTINA ▼
- ▲ NISSAN OF TRAKEN ▲
- ▲ CASTROVOLVO ▲
- ▲ THE DALEKS' MAZDA PLAN ▲
- ▼ RELIANT ROBIN BLAND ▼
- ▼ THE LAND ROVER OF FICTION ▼
- ▲ THE CELESTIAL TOYOTAMAKER ▲
- ▲ MERVYN HILLMAN AND HENRY LINCOLN CONVERTIBLE
- ▼ SAAB OR MY HUSBAND MY LOVE ▼ WHY DID YOU DO IT WHY WHY?

WHAT A LOAD OF RUBEISH

The puzzled professor examines the worst jokes in the cosmos.


A NEW BODY AT LAST!
IS THIS SOME SORT OF WIND-UP?
NO, YOU FOOL, IT'S MY TARDIS.

VERDICT: "Come again?"

THE *Six Faces* OF DELUSION

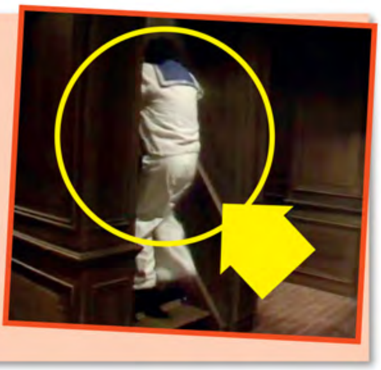
Farewell, then, to the great Roger Moore. Five of the following facts about his brilliant Bond films have been authentically shaken, the sixth merely stirred. Can you rid our vodka martini of the fake ingredient?

Answer revealed at the bottom of the page.

1. Kellman's hairbrush transmitter in *Revenge of the Cybermen* is the very same prop used by Roger Moore in *Live and Let Die*.
2. The cast of *The Spy Who Loved Me* includes two expedition members from *The Tomb of the Cybermen*.
3. The cast of *For Your Eyes Only* includes two principal villains from Tom Baker's penultimate season.
4. In *Octopussy*, the uncredited gaggle of jeering teenagers who don't give Bond a lift to the circus includes **DWM**/Big Finish/*Doctor Who* legend Gary Russell.
5. Also in *Octopussy*, the oversized German behind whom Bond hides at the circus is an uncredited RJ Bell – the Garm in the same year's *Terminus*.
6. In *A View to a Kill*, one of the blonde beauties in the Eiffel Tower restaurant is an uncredited Belinda Mayne, who later played Delta in *Delta and the Bannermen*.

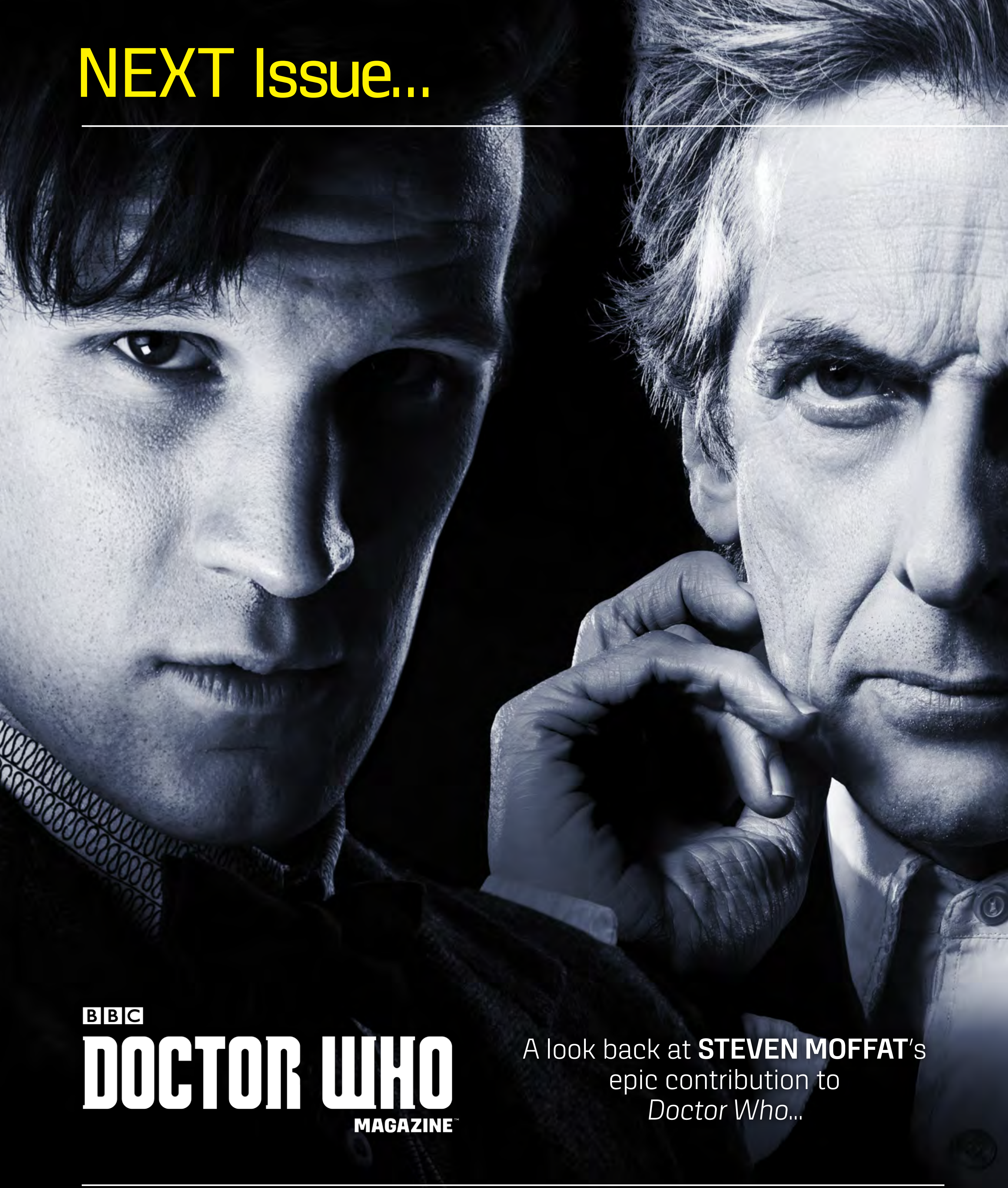
SUPPORTING ARTIST *of the month*

"Here," enquires able seaman Collier in Part One of *Enlightenment*, "know why a pig can never become a sailor? Cos he can't look aloft!" The reaction of Collier's shipmates to this witty aperçu is of such explosive and unconfined hilarity that you'd be forgiven for thinking that the Eternals' trawl of *belle-époque* humanity had inadvertently scooped up the spirit of the recently deceased Oscar Wilde among its pool of Edwardian seamen. But anyhow, to the point: the ability to look aloft is certainly a key tool in the skill-set of any sailor, but arguably even more fundamental is the ability to get aloft in the first place. This is bad news for one unfortunate matelot: when the whistle blows at 21:05 and Striker's crew scramble up the companionway, watch out for the sixth chap in line. His unfortunate stumble on the stair is a dead giveaway: great playwright, hopeless sailor.



The Six Faces of Delusion: Number 6 is the false twist of lemon. The others are all true. And if you're wondering: 2. Cyril Shaps and George Roubicek; 3. Julian Glover and Graham Crowden.

NEXT Issue...



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